

DECEMBER 7, 1944

# THE *Art* digest

19, #5-



*At the Piano by Whistler. Courtesy of Anonymous Cincinnati Collector. See Story on Page 16*

THE NEWS MAGAZINE OF ART 25 CENTS

# KNOEDLER

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*Through December 9th*



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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### At Yuletide

THE Yuletide season comes as a welcome interlude in the competitive struggle of our daily existence; then it is that our finer instincts and traits—love, tolerance, generosity, and the warming comfort of friendly brotherhood—come to the fore, briefly it is true, to make life more meaningful. Custom decrees that at this time we exchange tokens with our friends and kin, gestures of sentiment that go deeper than the mere material value of the gift.

This year, because of circumstances we all understand, the usual sources of these gifts are rather barren. Maybe, then, your solution would be to introduce your friends into THE ART DIGEST "family" at Christmas by sending a gift subscription. Naturally, some of your friends do not share with you your love of art, but very often the "convert" subsequently surpasses the missionary in enthusiasm. In this way you can broaden the basis of your common interests, and at the same time express your affection with a gift that will be repeated twenty times during the coming year. Appropriate Christmas cards, carrying your name, will be mailed your friends.

Inserted in this issue of the DIGEST you will find a Christmas blank. Won't you use it to widen the circle of art appreciation in America, and to make two gifts in one—one to your friend, the other to your DIGEST.

### To My Readers

THE ONLY SURE GAUGE a publisher has of his success or failure is the reaction of his readers, as expressed in "letters to the editor." These letters are always eagerly opened, and their contents given weighted attention; their number indicates the vitality of the magazine. Mostly they express personal approval or disagreement with a particular article, but occasionally there comes one raising an issue so fundamental that it requires public discussion. Such is the following letter from Ralph L. Bagley of Washington:

"I think I shall always blame the DIGEST, or any magazine, for reproducing poor work by any artist, especially an artist who knows better. And this, in spite of the fact that the DIGEST is 'the news-magazine of art.' . . . The prestige accompanying an artist's work reproduced in a magazine such as the DIGEST is tremendous. Perhaps not nationally, at first. But locally, it has power. I often wonder if the editors might live so near their work they lose sight of the strong influence they have over the thinking of many people who are guided by the printed word.

"It is unfair to sincere artists and to the profession as a whole for art editors to attempt to detach themselves from this responsibility, to rationalize their position by thinking—it's news, print it. It is much like the perverted, so-called modern artists who defend their choice of subject matter by saying: 'It's life, isn't it, it's true, isn't it?'"

"The answer is: Of course, it may be true; of course, it is a part of life. Manure is true and it is part of life—but who wants it thrown in his face? If artists do not have the qualities to edit such trash from their thinking, then it seems to me the juror and the editor must shoulder the responsibility."

Mr. Bagley's points are well taken, evincing serious thought.

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However, my position is that his ideas would require too much editorializing of the news to fit the 19-year-old policy of the DIGEST—a policy of honest, unbiased art news reporting that has won it the widest public of any art magazine in America. I feel this policy is sound. Under any other, the DIGEST would tend to reflect too much my own personal bias.

Even as it is, the collective personality of the editor and his associates must color somewhat the complexion of each issue. We are only human. Each reviewer uses individual judgment in selecting photographs for reproduction. Also we try to find the latest trends. An example: most New York critics stressed surrealism and abstractions at the Whitney Annual, plus a strong dash of realism. Therefore, you see in this issue reproductions of exhibits by Suzy Frelinghuysen, Harold Sterner, John Koch and Fletcher Martin. With New York one-man shows we emphasize those we feel have national interest. With the cover reproduction, news-stand appeal must be considered, along with artistic merit. With prize-winners, it is another story; we have to take the jury's word for it.

These are but a few of the factors that go into producing a magazine as complex as the DIGEST. Others will be treated later. In the meantime, please know that behind all this printer's ink lies the basic fact that we are trying to bring you the best possible news-magazine of art—without fear or favor for any one school of aesthetic thought. We are conscious of our responsibility.

### King of Bohemia

THE UGLIEST MAN I ever saw was Sadakichi Hartmann; also one of the most fascinating. Self-crowned "King of Bohemia," this half-and-half son of German-Japanese parentage was one of those rare characters who so frequently find the art world the ideal backdrop against which to display their charm and wit. Officially he made a living as painter, writer and lecturer, although a speech defect made him well nigh unintelligible. He married three times, had thirteen children and wrote almost a score of books—including a sound history of American art, biographies of Whistler and Confucius, and *The Last Thirty Days of Christ*. Now Sadakichi is dead and his restless, charming spirit is at rest.

I first learned of Sadakichi's death from Arthur Millier of the Los Angeles Times who sent me the obituary written by Frank Finch. The story said that he passed on (at St. Petersburg, Fla.) at the age of 78, but I am inclined to agree with his friend, John Decker, who suspects that he "was at least 178." Wherever there was brilliance of talent, there you were apt to find Sadakichi. In his youth he knew Whistler, Wilde and Whitman. In his later years, after asthma drove him from Greenwich Village, he "adopted" Gene Fowler, Charles Chaplin, Aileen Pringle, John Decker, Matt Moore.

Now that he is gone legends will probably cling to the name of Sadakichi Hartmann. Take, for instance, the time he procured a gun for a starving artist who wanted to kill himself—and did. Decker asked Sadakichi if he suffered any remorse from abetting a suicide. Sadakichi answered: "Of course not. Can you imagine the whole of the United States polluted by his statues."

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## THE READERS COMMENT

### Emphatic About Feininger

Sir: I hope you will allow me a few opposed but very friendly remarks on Maude Riley's review of the Feininger exhibition in the November 1 DIGEST.

Although the first paragraph of her review was, within itself, by no means derogatory, but on the contrary could have been intended as a favorable comment, I read it with a groan. It didn't matter at all what was said thereafter, good or bad, because she had missed the point by just the distance between two poles.

I am seldom emphatic, but my response to Feininger is so immediate and sure that I must challenge any disposition to put him down as an intellectual painter. Those things we know deep inside us—like sure music—we know for certain, and it is on such grounds that I say emphatically, Miss Riley missed the boat. Possibly she was misled by the orderliness and purity of Feininger's oils, but these qualities have nothing to do with intelligence.

Also, and undoubtedly from the same cause, she failed to see what was for me one of the most exciting aspects of the exhibition: that is, the sure and steady development of a tremendous talent. Possibly the main currents in the steadily and ever-growing stream of Feininger's development seemed lost at times, because of his many side trips and excursions into pure phantasy where he so often refreshed the main theme. And incidentally, these phantasy drawings alone should have corrected any inclination to apply an intellectual label since they are, if one really sees and understands Feininger, such an integral part of the whole of his art.

I heartily agree with Miss Riley that the Manhattan paintings are the best and this is as it should be, since they are among the latest works. Also, I marvel at what a consistent and good job she does, week in and week out, considering the volume of stuff she reviews.

—D. RHODES JOHNSON, Director,  
Art Headquarters, New York.

### Praise for Evelyn Marie

Sir: Enjoy your magazine very much, especially the instructive art criticism by Evelyn Marie Stuart. She seems to have a thorough understanding and knowledge of what she writes, so please let's have some more of it.

—JACK BRAGER, Chicago Galleries  
Association.

### More of the Same

Sir: No one writes with such clear-headedness as does your Evelyn Marie Stuart. Her review of *The Modern Dilemma in Art* by I. J. Belmont prompted me to buy the book. Thanks to Belmont and Stuart I have cast off my cloak of inferiority. The DIGEST is one of my favorite forms of relaxation.

—HARRIET LYNNE DAVID, New York.

### The Other Side

Sir: The currently popular "hit" tune, *The Trolley Song*, makes me wonder—does Evelyn Marie Stuart still ride to art exhibitions in the horse-cars.

—STEPHEN LUYBER, U. S. Navy.

[Ed.: Look for Evelyn Marie Stuart's pithy comparison of coffee tasters and art critics on page 6.]

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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*The Art Digest*



# The ART DIGEST

December 1, 1944

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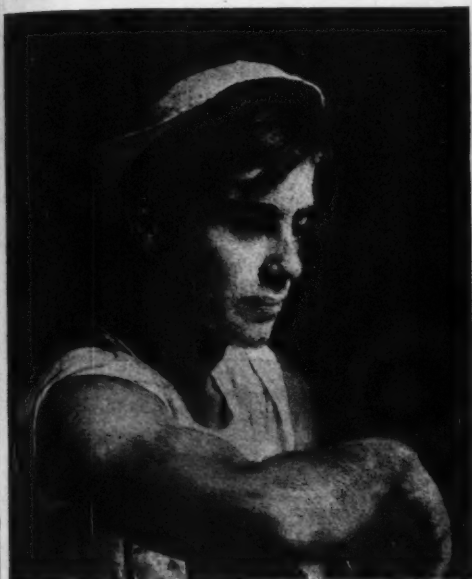
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## Whitney Annual—A Provocative But Inconclusive Exhibition

AT THE WHITNEY MUSEUM, the annual exhibition of American Contemporary Painting fills all the galleries, forming a provocative, if a heterogeneous showing. The general impression of this large grouping is that contemporary painting is going in many and divergent directions with painting quality one of its least assets. There are excellent items to be found, but they must be looked for in a profusion of indifferent work. The objective of many of the artists represented appears to be to gain attention by startling statements irrespective of any inherent esthetic content in the work.

As horrible examples one might cite the repellent *Muscles*, like a physiological chart, by Jared French; the studied nonsense of the double portrait, *Gertrude Abercrombie and Karl Priebe* by Felix Ruvalo; and pretentious novelties by Stefan Hirsch, Philip Evergood, Harry Gottlieb, Lewis Daniel, Abraham Rattner, Mac Le Sueur—and a host of others that are harder to take than even the sprawling academic nude by Kenneth Hayes Miller.

There are imaginative ideas ably carried out, however. Rico Le Brun's *Bull Fight*, with its enormous figure filling the foreground; Margaret Stark's *Comfort Me*, effective in color and design; Eugene Berman's dark figure, *Persephone*; William Thon's original conception in *Under Brooklyn Bridge*, the flow of light and color in *Paris*,

*Gambetta*, by William Thoeny; Walter Houmère's seizure of sound and movement in *Prelude to Invasion*; Julio De Diego's pattern of light and color in *The Portentous City*; the old figure of death parting the curtains on a stricken world in *I'm Glad I Came Back*, by George Grosz.

Among the outstanding figure paintings are the forthright *Carson McCullers* by Henry Varnum Poor; John Koch's finely realized *Head of Bob*; the beauty of textures and color and plas-

tic form in *Blue Jacket*, by Guy Pene Du Bois; Charles Locke's able resolution of figure and background in harmonious unity in *A La Carte*; Waldo Peirce's tender version of adolescence in *Spring*; Yasuo Kuniyoshi's *Dawn Is Coming*; John Carroll's wistful *Stephanie*; Hilde Kayn's *Jubilant*.

Abstract art has its place in the sun. Susie Frelinghuysen's non-objective *Still Life* is an outstanding item of the showing, with close runners up in the canvases by George L. K. Morris, I. Rice Pereira and Arthur Dove, while Bradley Walker Tomlin's abstract design of objective forms, *Still Life*, is a distinguished painting.

Landscapes are not as numerous as they usually are in group showings, but there are some admirable ones such as Leon Kroll's *Folly Point*; Paul Sample's almost panoramic *Norwich Holiday*; the rather somber, yet appealing *Lake George*, by Cordray Simmons; Herbert Meyer's poetic New England scene, *Ploughing, Vermont*; George Picken's tragedy of the sea, *Empty Raft*; *Grey Day* by Nicolai Cikovsky; the finely-realized *Hurricane Tree* by Abraham Harrington; Peter Hurd's *Main Street*; the individual conception ably carried out in *Coenties Slip to the Battery*, by James Lechay; the imaginative *Late Afternoon*, by Yvonne Pene Du Bois; the harbor scene giving a sense of wind and movement in *Pier Ct. Barbe*, by Theodore Lux; Constance

### Are Clothes Modern?

The Museum of Modern Art opened an entertaining exhibition on its first floor concerning the absurdities of dress as regards present day living. It was not ready in time for review in this issue but advance hints have it that symmetrical shoes, heels, and hard pavements are not what nature intended for the foot; that buttons, pockets, and layers and layers of clothes are a hindrance to living and useless for dignity's sake. Why should we cut up beautiful material and sew it back together to make a dress? The demonstration-exhibition is the work of Bernard Rudofsky, architect and designer of Austria, Germany, Italy and Brazil. *Are Clothes Modern?* will continue through March 4.



Still Life, 1944: SUZY FRELINGHUYSEN

Richardson's translation of the charm of the outdoor world in *A Walk in the Country*.

There are few still lifes, but some admirable ones; Eugene Speicher's *Bouquet in Yellow Pitcher* fills a gallery with its glowing warmth; Henry Lee McFee's *Still Life* is an arresting design of forms and color; the rich textures and finely-related shapes of Saul Schary's *Still Life*; and the handsome cluster of flowers, their beauty of forms and colors accentuated by a luminous background in *Apparition of Flowers*, by Stark Young.

There are some noteworthy canvases

Ruby: FLETCHER MARTIN



that do not fit into any particular category such as the gay *Dress Rehearsal*, by Doris Lee; the interior, *Portrait of a Living Room*, by Dorothy Varian with its pleasing give and take of color patterns woven into the sound design; Charles Sheeler's cool, precise, but authoritative *Stacks in Procession*; Molly Luce's great expanse of landscape as setting for the pursuit of a rabbit by a fierce owl in *Night Raider*; William Gropper's caricature, *The Upper House*; John Heliker's decorative *Masks*.

In adding up the ledger, in spite of the fact that a few of the outstanding artists represented seem to have gone off the deep end in their canvases and that there are far too many inept, uninspired and trivial pieces, the exhibition is far better as a whole than might be anticipated at this moment of the world's history and due credit should be given to immense labor of assembling it. The exhibition will continue until December 12.

MARGARET BREUNING.

### Boston Winners

The fast-growing Members' Show of Boston's Institute of Modern Art this year attracted entries from Ottawa to South Carolina, and as far West as Washington.

A jury composed of Joseph Coletti, Charles Hopkinson, Lawrence Kupferman, Katherine Lane and Karl Zerbe (chosen by popular vote of the members of the Institute) awarded the first prize to David Aronson, 28-year-old student of the Boston Museum School, for a seven-foot panel, *The Last Supper*. Pvt. Nathaniel Jacobson won the second prize with his tempera, *Mannequins on a Beach*; and the third prize went to sculptor George Aarons for *Europa, 1944*. Honorable mentions were given to Gail Neilson Kernen's ceramic sculpture, *Tattooed Lady*; Charles Cutler's sculpture, *Mother and Child*; and to Theodore L. Shaw's surrealist *Rock Island*.

The exhibition continues to Dec. 10.

### Evelyn Marie Stuart Says:

The Modernistic craze reminds me of the profession of coffee tasting, which is a highly developed and delicate art. In a recent magazine article on this subject the fact was disclosed that 14 coffee tasters employed by one big firm would all be found in agreement on the flavor of a brand without knowing what brand it was, though they might not all give it exactly the same rating. In the old days there existed something akin to this in art criticism, because connoisseurs went according to established rules and accepted standards as to what was desirable in art—just as the coffee tasters still do with coffee. Imagine a new or Modernistic school of coffee tasters springing up according to which the prime requisite in coffee flavor would be *Novelty*. Then fancy all the coffee roasters going in for berries left half-green or burned to charcoal, or mixed with anise seed, cola syrup, peppermint, wintergreen, garlic or kerosene. Then you will have a pretty good picture of what has happened to art and art criticism.

### Chicago Sees Pushman

AN ANCIENT POLYCHROMED FIGURE of a Priestess in flowing robes, an alabaster vase, a partly highlighted Sultanabad plate, a burnished gold manuscript transferred to canvas in adept still life arrangements with legendary overtones are delighting Hovsep Pushman's Chicago fans in his latest exhibition at the Findlay Galleries (until Dec. 9).

All the characteristics so dear to the hearts of Pushman admirers are present: the craftsmanship, the rich and lustrous color, the lavish use of gold leaf, and the provocatively indefinable mystery of the East, in a show unusually varied (for this painter) in tone and mood. The cult which has grown up around this Armenian-born artist has produced a demand for his work which often outstrips the supply. There are several canvases which have not been exhibited before in the Chicago showing.

### Neal Plus Barrett

A lively show, composed of piquant paintings by the young American artist Frank Neal and satirical line drawings by the English sculptor O'Connor Barrett, is just about to close (Dec. 2) at the International Print Society in New York.

Neal paints a bright-eyed folk, usually in tropical settings. His favorite persons are young maidens, sometimes caught in the act of flirting with sympathetic young men. Although his mood is almost always one of dreamy lassitude, Neal changes his palette frequently and with virtuosity.

Barrett's drawings provide as good a contrast to Neal as could be found anywhere. His line drawings of kings, clowns and other subjects are stringent. While some of his clowns are too obviously suffering, most of his drawings are clever statements of points well made.—J. K. R.

## Hazeltine's Horses

MOST ASTONISHING SIGHT in town this fortnight is the presence of the colossal figure of Man O' War in Wildenstein's rear galleries. There stands the world's most famous living racer bigger'n life size by a good deal (the dazzling white plaster animal is 20 hands high), lighted by trenches of neon lamps attached to the ceiling and barely clearing the ears of this famed member of the Riddle Farms stables.

Herbert Hazeltine, the sculptor of international repute who has lived most of his life abroad, was commissioned in 1940 by the late Mrs. Samuel D. Riddle to make such an heroic-size statue in bronze to stand at the Riddle Farms. He worked in quarter-life size at Faraway Farms, Lexington, Ky.; had the plasticine model enlarged in New York to 10 hands high; then shipped it back to Lexington in Col. Cornelius V. Whitney's railroad horse car for further finishing. Another trip to New York, where the model was doubled in size in the sculptor's studio, brought it to the present perfected state. The Copper Board in Washington must give permission for the final stage.

Other Hazeltine animal sculptures shown at this time are a bronze of *Sir Galahad III*, stake winner in France and England, lent by Marshall Field; bronze head of *Ironmaster*, Virginia-bred hunter, lent by Mrs. Cary Grant; John Hay Whitney's *Royal Minstrel* in blue and gold with onyx eyes. A Spanish bull-fight group of 1912, done in his Paris studio, is vivid in its action, while a pair of *Jamnagar State Bullocks*, carved in Burgundy stone and ornamented with colorful trappings, are serene in their conventionalized treatment and royal in their bearing.

The very colorful life Hazeltine has led brought him into contact with the Jamsaheb of Nawanager in the '30s and this led to a commission for an heroic-size equestrian statue of gold bronze which stands today in the middle of Lake Lakota at Jamnagar, India. The Maharaja sent a direct descendent of the horse on which the great warrior, Jam Rawalji, rode when he conquered that part of India, to Paris, a round trip distance of 12,296 miles, to pose for the statue. A small gilded replica is shown here. Occasionally, Hazeltine came to America as in 1909, when he made a spirited group of the Meadowbrook polo team. The exhibition continues to Dec. 9.—M. R.

## The Negro's Contribution

A comprehensive exhibition of Negro painting and sculpture is being arranged by the Albany Institute of History and Art in an effort to demonstrate the important contribution of American Negroes to contemporary art. A special Legislative reception will mark the opening of the show early in January.

A national survey, the exhibition will consist of works by more than 45 outstanding artists. The exhibits, which have been selected by John Davis Hatch, Jr., director of the Institute, and Hale Woodruff of Atlanta University's art department, were chosen solely on their art merit, the museum states, and no special critical standards were applied.



Typical grouping of Arensberg Collection as now displayed in Arensberg home. Left: Duchamp's *Nude Descending a Staircase*. Right: Dali's *Premonition of Civil War*. On Table: Mme. Pogany by Brancusi, a Mayan mask, pottery, Aztec reliefs.

## Arensberg Gives Collection to California

THE ONCE MOST SENSATIONAL modern painting in America has recently become the property of the Los Angeles campus of University of California. But Marcel Duchamp's *Nude Descending a Staircase*, which set off the loudest of a series of detonations that rocked the art world to its foundations in the Armory Show of 1913 (it has never been the same since) is only one of 832 items given to UCLA by Mr. and Mrs. Walter Conrad Arensberg.

The cognoscenti have long described the Arensberg art as "the most intelligently and beautifully chosen collection of 20th century art in the world." Poet-scholar Arensberg and his wife were both born to wealth and taste, and have spent the past 26 years assembling major works of the best modern artists. The group includes one of the most complete representations of the sculptures of Brancusi, fifteen items including *Bird in Space* and *Madame Pogany*; nine paintings, a portfolio of drawings and six "dada" pieces (among them, according to *Newsweek*, "a sealed glass retort containing Paris air uncontaminated by the Nazis) by the unprolific Duchamps; *Portrait of Mlle. Landsberg* by Matisse, *Joyeux Farceurs* by Rousseau, *The Poet* by Chagall, *Bathers* by Cézanne, Dali's *Premonition of Civil War*, Chirico's *Poet and His Muse*, a Renoir *Nude*, and outstanding canvases by Picasso, Leger, Rivera and others.

The collection includes an equally distinguished section of pre-Colombian art, which the experts of the National Gallery proclaim one of the finest in that field. Here are an Aztec *Corn Goddess*, a huge Toltec serpent, the celebrated Stone of Chiapas.

The donor of these "shining gifts that took all eyes," who deserted poetry in the 1920's to devote his expert attention to the Bacon-Shakespeare controversy, stipulates that the remaining 421 items in his collection will go to UCLA after his death. In return, the University will build a modern museum in which to house the gift after the war, and in which, Arensberg requests no work be placed "under names which are challenged by recognized experts."

—JO GIBBS.







*The Swan: ANDRÉ RACZ. At Brandt Gallery*

## Whither Goes Abstract and Surrealist Art?

TWO EXHIBITIONS and a book on Abstract and Surrealist Art in America focus attention during December upon these long-surviving forms in 20th century art. The book is by Sidney Janis (Reynal & Hitchcock, \$6.50); the exhibitions are his, too, for they are composed of the paintings illustrated in the publication, which will be released December 4. The Nierendorf Galleries will show (starting Dec. 5) *American and European Pioneers of 20th Century Art*. The Mortimer Brandt Galleries opened the "young" American section of the study on Nov. 28 with an exhibition of 50 paintings which bears the same title as the book, *Abstract and Surrealist Art in America*.

While both sections of the exhibition drew mostly bewildered comment from a country-wide press when the exhibition was on tour of museums during past months (one newspaper billed the show as "Unpleasant Mishmash"), it

can be predicted without conceit that New York audiences will look upon the "pioneer" section at Nierendorf's as almost classic. For there they will find early works by Braque, Gris, Picasso, Leger, Klee, Marin, Demuth, Stella, Miro, etc. Discussion will take place mainly in the midst of the Brandt Gallery showing of the younger Americans not the least of the provocations there being one of classification. It will be necessary to hold on tight to reason. For while it would be most gratifying to find some of the confusion in present-day painting cleared up in an "explanatory" exhibition of this nature, the public is in, instead, for real chaos.

The younger generation of abstract and surrealist painters is of two kinds: those who are painting elaborations upon the premises set up by the pioneers of these two expressions, and who are like outriders to the main pro-

cession; and those who have elected to stay within the traditions set up by the elder Europeans and Americans who proceeded them. There are many of the former; few of the latter. There are many abstractionists in modern painting; few true surrealists.

Alert observers will not fail to study, in this connection, certain new paintings in the present Whitney annual in which a marked leaning towards abstraction and surrealism was noted by New York critics. The Whitney's paintings are in most cases very recent works and therefore indicate something the two- to five-year-old paintings in the Brandt show do not. There seems to me, as I ponder the signs, a prevailing confusion among those who are painting, and those who would rationalize trends.

At the Whitney, it is the artists who are confused and are changing coats with one another. The abstractions are becoming soft, the surrealisms becoming hard, and identities are being lost. At the Brandt show, it is the projector, Mr. Janis, who offers confused explanations by way of cataloguing. Abstract and surrealist art were once two well-understood and theoretically opposed schools of expression. Here, they are interchanged so that the terms that were intended originally, I am sure, as a guide to understanding of the painters' intention, are used to confound the public. (And I would be surprised if many an artist in the show wasn't bewildered to find himself catalogued as he is.)

The last time I saw Lee Gatch, Ralph Rosenborg, Gina Knee, Arshile Gorky and Loren MacIver, they were all abstractionists. Now, with the same pictures by which they are known, they have become surrealists. Sandy Calder, who has been explained at great length by James Johnson Sweeney as a surrealist, has become an abstractionist to Mr. Janis. Furthermore, Adolph Gottlieb, Robert Motherwell and Mark Rothko were shifted back and forth before the show was set and Motherwell ended up among the abstractionists with a fairly Miro-like painting called *Spanish Prison*, while Rothko's *The Omen of the Eagle* and Gottlieb's *Pictograph* went into the more favored school of surrealism.

One gathers that Mr. Janis is bestowing honors when he makes a painter a surrealist. He seems to encourage youth by that device. For instance, William Baziotes has a painting called *Balcony* in which balustrades are thrown into a wiggling pattern as though seen through smoke or steam. This is "credited" with being a surrealism. Walter Quirt, whose elegant damask arrangements are the very essence of abstractionism, although a real departure from Braque, and who should be acclaimed a strong one for that side, is weakened by being thrown into the camp of the masters of the subconscious. How can Quirt be on one side and Rattner on the other? How can the all-over patterns, almost devoid of composition or symbolism, by Morris Graves, Mark Tobey or Janet Sobel, actually fall under either category? All three are given the benefit of the doubt, and put on the surrealist list. And so is Herbert

(Please turn to page 31)



## Letter From Paris

John Groth, while covering the European Theatre of Operations as a war correspondent for the Marshall Field Publications (the Chicago Sun, Parade), was the first American artist to enter Paris with the armies on Liberation Day. He returned to Montmartre and Montparnasse, visited the galleries and art shops, met the artists and interviewed Picasso. Then the year moved past Paris, on to Belgium and into Germany, and as an artist-of-the-war Groth followed; now he is back in the United States. But the visit to Paris last August remains a "happy interlude," and we thank the artist for the following letter in which he gives so many graphic, first-hand impressions of Paris after the German occupation.

By John Groth

In Paris I found the studios and galleries full of new and exciting work. The German occupation has not stifled the art of Picasso, Matisse and Bonnard any more than the revolutions of 1830-1848 stifled the art of Daumier, Delacroix and Manet; the war and revolution of 1870, that of Courbet, Cézanne and Monet; or the First World War that of Picasso, Modigliani and Matisse. In fact, the German occupation helped—in a reverse manner—in that the hate of the artists for the Germans and their refusal to sit with them in the cafes kept them closer to their studios and their painting.

The Germans came to Paris as "Protectors" of French culture and did nothing to interfere with the artists, aside from the stopping of several exhibitions and the printing of anti-"Degenerate" art pamphlets. At the Galerie de France in the Faubourg St. Honore, I saw the work of the new group born since 1940. It is a resistance group—a sort of F.F.I. of the artists. Their spiritual leader is Bonnard; their actual leader: Edouard Pignon. His work has a Matisse-like pattern. Other leaders are:

Leon Gischia, 40, also with much of the pattern and calligraphy of Matisse; Francis Tailleux, 30, living in Aix en Provence, painting in as high a color key as I have seen (much of Bonnard in his painting); Georges Singier, 32, also a close follower of Bonnard; Talcoat, 40, (no first name) in Aix en Provence, experimental with Picasso influence; Andre Fougeran, 30, deepest palette of the group, closest to Braque; Robin, 42 (no first name known) a primitive, a shoemaker ordered by the Germans to pursue occupation in factory in Germany, escaped to the South, there has been no news of him since; Jacques Despierre, 35, pupil of Dufresne, a muralist in the romantic tradition; Alfred Manessier, 32, close follower of Bonnard; Jean LeMoal, 33, also a close follower of Bonnard.

All of these men, except those I mention as living in other places, lived in Paris through the occupation. All are of the resistance group. The impression to me was not very different than that I would experience in looking at the work of a like group of American painters. An exhibition, say, of Rattner, Avery, Gorky, Tschachbasov, Thall, Reinhardt and Weber. I asked the



Picasso Decorating De Gaulle's Book. Drawing by John Groth

gallery director about the reaction of the Germans to this Group. He said: "The free expression goes against the feelings of the Germans but they never dared to stop the painting and the exhibiting. The only exhibition prohibited was 'Birth of the Cubists' and that because of the inclusion of Picasso and Leger (in New York) because of their long time reputation as anti-Fascists." I asked the whereabouts of several artists. When last heard, Matisse was at Nice and Bonnard at Cannes.

In both the Montmartre and Montparnasse I saw paintings in galleries, new paintings as well as paintings by Utrillo, Vlaminck, and other well known names. On the sidewalks before the cafes Dome and La Rotonde the sidewalk art displays of the usual bad painting. In the cafes the paintings on the walls are for sale. As ever, on the streets of the two quarters I met many students. I stopped some of them and looked at their portfolios. At the same nudes and still lifes and the same landscapes I had seen in the portfolios ten years ago—when I was last in Paris.

Wondering about art publications and books, I stopped in a large book store in the Blvd. Capuchins. I was astounded at the great number of art publications of the last four years. Books of color reproductions of the paintings of the old masters—Memling, David, Hals, etc. And of the modern masters: Van Gogh, Degas, Picasso, etc. There was a particularly handsome publication containing 16 reproductions each of Picasso, Matisse and Bonnard—the three names I heard most in the art world of Paris. These books ranged from five to a hundred dollars in price. There is a series of the familiar 5"x7" books of contemporary painters selling for twenty francs (40c.). In the series are: Raymond Legneult, Jacques Thevenet, Roland Oudot, Maurice Brianchon, and Kostia Terechkovitch. (I inherited one of his paintings with the studio the artists of Montparnasse found for me). There were also books on the art of

the different periods. The reproductions were perfect. The printing was good. The only weakness, the quality of the paper.

My most thrilling adventure in Paris was the interview with Pablo Picasso. I found the 63-year-old Spaniard in his studio in the Rue des Augustins. He was deep in conversation with Louis Carre, his dealer, Jaime Salabris, friend of 50 years; and Jean Cocteau, poet-artist. I was presented to Picasso as the first American to "come back." He embraced me and invited me to spend the morning with him and his friends; I was more than welcome and he consented to an interview.

I had been in the studio only a few minutes when Paul Eluard, leader of the Resistance Poets, came in with a large book, which he said was to be presented to General De Gaulle by the Resistance writers, poets and artists. Would Picasso cover a page with a drawing? Picasso took the book and motioned me to follow him into his "drawing" room, where I was privileged to watch him make the painting. He worked standing, and in the relaxed costume he was wearing, he reminded me of a six-day bike rider in perfect shape (light-blue shirt tucked into the widest pair of B.V.D. shorts a little man ever wore; wool socks and sandals on his feet; powerful legs, very brown; his hair, mostly on the back of his head, white).

I asked about the Germans and their treatment of modern art. For reply, he pulled a book out from under the piles of books of reproductions of his works. The title was "Decadent Art Under the Reign of Democracy and Communism"; the author: John Hemming Fry. It was printed during the occupation and was distributed by the Germans. Picasso's *Young Woman With the Cock's Head* (Carre Collection) was the frontispiece, and the Guernica Mural the center spread. He pointed out reproductions of paintings by Modigliani and Rouault, sculpture by Jacob Epstein and Carl Milles. Also several Americans: Jack Levine, Ella Walters, Raymond Breinin and Rainey Bennett. In the architecture section, Picasso was amused by the inclusion of the Museum of Modern Art and the R.C.A. buildings in New York.

I asked Picasso what he had been doing during the street fighting of a few days ago. He showed me a series of studies of a boy's head done in the "Blue Period" manner. He said he had done one each day of the fighting.

I asked him about the collaborationists among the painters. The only one he named was Derain. He grew very excited in telling of Derain's visit to Weimar to shake the hand of Hitler. He said he hoped Derain would be shot.

We returned to the painting studio for our parting. I wanted to give Picasso some of the things in my musette bag. I was afraid, though, that he might be sensitive about being offered such things as cigarettes and candy, but he was delighted especially when I gave him a small can of "K" ration pork loaf.

I asked him for a message to the artists of America. He said: "Tell them to work hard—like me."





*Kindness and Beauty. A Photographic Study of Grandma Moses*

## Grandma Moses

GRANDMA MOSES is holding another exhibition at the Galerie St. Etienne. Although it is less than a year since she exhibited paintings at this gallery, and the themes are again the familiar countryside of her environment under seasonal changes, it is remarkable that there are no actual repeats in her output. Rather there is a sense of freshness of interest and a direct, personal reaction to the thing seen which makes the viewing of this exhibition pleasurable.

Moreover, with each succeeding show, the artist continues to be a better painter, more assured in her technical resources, more skilled in composition, less concerned with her quaintness as a value in her work.

There are a number of items in her usual vein, such as the large canvas, *Winter*, which are carried out in flat, two-dimensional design, with effective spotting of details of figures and landscape that sustain interest throughout their large areas. But there are, also, landscapes more simplified in design, less detailed, which evidence formal relations and become pictures rather than decorative designs. *Out for Christmas Trees*, with its flash of reds and greens against the glistening snow, has solidity in its figures and conveys a sense of underlying earth masses beneath its carpeting whiteness. Even in the liveliness of such genre scenes as *Home for Thanksgiving* or *Haymakers* there is, besides the veracity of factual record, a finely realized harmony of figures with their own native environment.

In a number of small paintings, the artist reveals her gain in fluency of brushwork, and concentration of detail upon the theme. In *the Springtime*—a curving road, scattered houses and barns, a meandering stream, a rim of hills against a pale sky—makes impression in its lyrical note compounded both of tenderness and homely truth.

Grandma Moses is now 84, and has been painting for only eight years. Her photograph reproduced above was taken by Dr. Otto Kallir. MARGARET BREUNING.

## Ceramic Annual

FORTY-FIVE ARTISTS and craftsmen are represented in the New York Society of Ceramic Arts' Annual, current at the Bonestell Galleries through Dec. 9. The bulk of pottery, sculpture and enamel work on display reveals that the fifty-two year old organization has kept pace with modern art trends, but there are also many fine pieces which adhere to the classic concepts of pottery-making. Well-timed, this exhibition should solve for many the season's gift-giving problems.

Photographs in the entrance hall by one of the most versatile exhibitors, Rolf Key-Oberg, show the potter at work and make a fit introduction to the show. In the galleries, Key-Oberg shows decorative pottery. His wife, Ellen, is represented by two fanciful wall tiles, *Jones Beach* and *The Circus*, reasonably priced. An interesting tile group is that of Karl Drerup who shows richly colored enamel on metal. Carol Janeway is represented by two tiles, designed by Zadkine. Charming and inexpensive pictures, especially suited for children's rooms, are those by Mary B. Cummings, Betty Lewis Isaacs and the Key-Obergs.

Among the sculptures, Irma Rothstein's sensitively modeled portrait head, *Memories of Terror* and her young girl holding a plant pot, a nice adaptation of a Victorian theme, and Karl Schmitz's *Nude* are outstanding. The ever popular animal figures range in style from glazed and be-frilled French poodles to pert zoo figures. In the latter class we thought Mrs. Key-Oberg's blue hippo *Rosie*, Linton's semi-abstract *Elephant* and Mrs. Niswanger's *Giraffe* particularly charming and expressive.

Other fine pottery includes work by Malvina Sarti, Paul Freigang, Mrs. James W. Howard, Gertrude and Otto Natzler, Mabel Ballou Nestler and H. A. Voorhees. Well suited for fine but inexpensive gifts are the small classic vases and bowls by Clara T. Bouton.

—J. K. R.

*Walter M. Grant Portrayed by Leon-  
ebel Jacobs. Recently Purchased by  
the Canajoharie (N.Y.) Art Gallery*



*Sulking Woman: JOSE DE CREEFT*

## Carved by De Crefft

JOSE DE CREEFT'S seven new sculptures shown throughout this month at the Passadoit Galleries are all of the female form but each is of different mood and the materials and cutting vary a good deal, too, making the group of vast interest in every way. The Mallorcan red marble employed for the embracing couple is a handsome material and this piece, called *Intimacy*, is the most moving sculpture. The standing figures express an intensity of adoration and of protectiveness, of unity of strength and purpose.

The white marble *Soul* is another profound theme, although its form is not agreeable as the first; and its spirituality almost too much for stone to express agreeably, it seems to me.

*Sulking Woman*, reproduced, is designed with care from all angles and in this, and a group of bound *Slaves*, de Crefft has used edges, sharply separating planes. This is new in his sculpting but does not threaten to become a mannerism as it is sparingly and thoughtfully done. The one large standing figure called *New Being*, on the other hand, has the lowest possible modeling, the spiral white markings of the red marble being allowed to stand as the main embellishment of this tentative being.

At the other end of the gallery is the gay form of a dancing girl, *Capricho*, on the base of which is cut the face of an aging man. De Crefft continues to present himself as a sculptor of inspiration and of disciplined craftsmanship.

—M. R.

### Loaned by the Met

Six paintings, owned and loaned by the Metropolitan Museum of Art, will be exhibited throughout the winter at Columbia University, Room 301, School of Business. They are Bellows' *Up the Hudson*, Brackman's *Girl and Still Life*, Lucioni's *Pears with Pewter*, Raeburn's *Dr. Blake of Kirkcaldy*, Tenier's *Village Festival* and Watrous' *Celebration of the Mass*.



## Authentic War Art

PAINTINGS of the Aleutian Air Force, by Ogden M. Pleissner represent, at the Macbeth Gallery, work originally commissioned officially, but continued, when funds for this purpose were no longer available, under the auspices of the magazine *Life*. A large proportion of these paintings belong to *Life* and were reproduced in one of its issues.

Pleissner has achieved a valuable documentation of warfare in the air (the work was executed while the Japanese still held Kiska). It should also be recorded that this experience has accomplished much for the artist—since without any sacrifice of the meticulous fidelity of statement characteristic of his work, there is an added freedom of brushwork and a spontaneity of expression that gives vitality to all the paintings.

These canvases convey in a remarkable degree a sense of enveloping cold, of strange, distant horizons of a world, so remote from the average experience that they seem to express the words:

"We were the first  
That ever burst into this unknown  
sea."

It is difficult to select special paintings for special merits; yet, perhaps, the drama of *Crash Landing*, the panorama of *Warhawks at Anchitra*, and the vividness of *Embarking Troops, Valdez* and the grim realism of the *Chow Line*, might be cited. The exhibition will be held until December 2.

—MARGARET BREUNING.

### Elected to Allied Artists

Nine new members of the Allied Artists of America were elected last week at a meeting held during their current exhibition at the New York Historical Society Building. They are: Paul Frederick Berdanier, Sr., Arnold Hoffman, Jr., Ivan Le Lorraine Albright, Jay Connaway, Nan Greacen, A. T. Hibbard, Priscilla W. Roberts and Henry Gasser, painters and Rosario Murabito, sculptor.

Each year the Benjamin West Society of Swarthmore, Pa., selects a fine contemporary American print for presentation to its members. This year, according to Director F. Newlin Price, the honor fell to Joseph Margulies, whose aquatint *Reflections* (see below) was voted "the print of the Year" by unanimous action of the jury—John Mason, Leonard C. Ashton and Dr. H. von Erffa.



December 1, 1944



*The Storm*: GEORGE CALEB BINGHAM

## From Our Artistic Background

ADDITIONAL PROOF of continued interest in our artistic background is furnished by the current exhibition of 19th and early 20th century American painting at the Knoedler Galleries. Moreover, this exhibition indicates the increased discrimination in the selection of work that does not depend on quaintness or mere naivete for its appeal. The works shown here are good paintings; they are in most instances removed from the mood of today and from its technical approach, but the quality of painter-like performance is the outstanding attraction.

The landscape by John Trumbull, like his rare watercolors, reveals that

this artist might have won acclaim for landscape work, if the prevailing fashion of his day had not been for portraiture. George Caleb Bingham's *The Storm* is a dramatic canvas in its swaying trees, rush of dark clouds and gleam of lightning. It is unlike his Western genre scenes with their clear, sharp color and brilliant radiance, but both types of work show fine observation of the world depicted.

*The Shocks*, an autumn scene by William M. Hunt, displays the refinement and sensitiveness of all his works, as well as the sophisticated note of his long European training. *Rocky Mountain Allegory*, by Thomas Moran, has little affiliation with any American School, but in its tenuous forms and mysterious figure suggests the influence of Turner, though not in its palette. Sargent's *Olive Trees on Corfu* possesses the concentration on subject and unifying design which marked all his work; its impressionistic handling lends a swift vitality to the whole canvas.

There are so many indifferent canvases by Blakelock (and so many imitations of his work) that this *Sunset*, by him, with its soft radiance and delicately modelled forms is good to come upon—it is not a transcription of nature, but a translation of it in original terms.

Among the still life canvases James Peale, as ever, triumphs—his *Grapes in a Basket*, with their opalescent globes of green and purple and decoratively arranged leaves is one of the handsome canvases of this type of work. A close competitor is John F. Francis in *Red Currants in a Basket*, while Lilly M. Spencer's *Fruit*, velvety textures of raspberries, and gleaming currants on a crisp lettuce leaf recalls her masterly still life in the canvas, *Dignity and Impudence*, shown last season at the Old Print Shop.

—MARGARET BREUNING.



*The Breakwater: JOSEPH DEMARTINI*

## Memphis Revitalizes Its Art Program

THE BROOKS MEMORIAL ART GALLERY, situated in Overton Park, Memphis, Tenn., was presented to the city of Memphis by Mrs. S. H. Brooks in 1914. The objective actuating this gift was to develop an interest in art not only locally but over as wide an area as possible. Since 1916 when the Gallery was opened, paintings, watercolors, prints and sculpture have been purchased as the nucleus of a permanent collection with emphasis mainly on contemporary American art. Frequent exhibitions are held, and educational programs arranged for the better understanding of the meaning of art in the daily life of the community.

Recently, however, a forward-looking step has been initiated. Under the able directorship of Mrs. Louise B. Clark, and with the full co-operation of Mayor Walter Chandler, John B. Vesey, chairman of the Memphis Park Commission, Commissioners G. H. Spigener and Abe

Plough, a plan has been developed calling for an addition to the Gallery to cost between \$300,000 and \$500,000 for the further encouragement of interest in the arts, and to create larger accommodation for the growing permanent collection. This has already become known as the "Memphis Plan" and it is a fairly safe speculation that in time other municipalities near and far will at least strive to emulate the "Memphis Plan."

As an example of this increased interest in art matters in the community served by the Brooks Memorial, three important paintings from a recent exhibition assembled by the Macbeth Gallery, with the generous co-operation of other New York galleries, were selected by Mrs. Clark as her recommendations for purchase. The Commissioners without a dissenting voice accepted these recommendations. The purchases: Hob-

*Ipswich Clammers: JON CORBINO*



son Pittman, *Miss Pat and Miss Eva Lion* (see cover of July Digest); Jon Corbino, *Ipswich Clammers*; and Joseph DeMartini, *The Breakwater*.

Here, then, is an art gallery whose director and commissioners are bent on bringing American art to Memphis; that the citizens of Memphis and vicinity will have all the advantages possible within geographical limits, of keeping abreast of what is being accomplished in the various media and manifestations of American art. The Brooks Memorial can well accept this as a challenge to itself; certainly it is a responsibility fraught with great possibilities and hope. There is no doubt that with the interest and enthusiasm evidenced, the end desired will be the end accomplished. In the meantime those far from the fringes of Memphis will do well to keep an eye on the "Memphis Plan."

## U. S.-Soviet Amity

TWELVE PAINTINGS by Philip Evergood shown at the A. C. A. Gallery represent a special job the American artist undertook—one indeed difficult of fulfillment—to tell the story of American-Russian friendship in a painting for every month in the year.

These small pictures have been reproduced on a calendar by the Russian War Relief, Inc., in a full-color process which gives excellent account of the symbolic paintings. Evergood shows more ability to tell his story compactly and pointedly through the linking of action and setting, than another artist not as literary as he. Each calendar page bears an historical note, stated factually, the eloquence being left wholly in the hands of the artist.

Moments of understanding and co-operation between Russia and America, have gone on increasingly from the instigation of exchange of commerce in 1781 (when John Paul Jones became Admiral of the Russian fleet by appointment of Catherine the Great); the purchase of Alaska in 1867 and its present development of highways which link our nations by the northern route; the introduction of Russian music in the person of Tchaikowsky who directed the opening concert of Carnegie Hall; the popularity of the Russian ballet in this country; the establishment in 1941 of Russian War Relief, Inc., and the faithful fulfillment of Lend-Lease commitments and, lastly, the meeting in Teheran where vows were made to banish the terror of war for generations.

Particularly successful is Evergood's painting describing the introduction of electrification to hasten industrially and agriculturally the development of the young Soviet Union. He shows families enjoying the benefit of reading light with the Dneiperstroy Dam symbolically introduced as walls of the room, the figure of Hugh Cooper who built it, prominent in the picture.—M. R.

### Nordfeldt Marries

B. J. O. Nordfeldt, nationally known painter, recently married Emily Abbott, artist and secretary of the Minnesota Artists Association. After Nordfeldt completes his term as guest instructor at the Minneapolis Art School, they will make their home in Lambertville, N. J., just across the Delaware River from the New Hope Colony.

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Digest

## Hirshfield Encore

MORRIS HIRSHFIELD is holding at the Julien Levy Gallery an exhibition of paintings. It would be scant praise to say that they surpass his one-man showing at the Museum of Modern Art last season, for it was difficult to appreciate the reason for that particular honor. In the current show, with the exception of one of the versions of the nude at the window, (a much-to-be-deplored inclusion) the interest centers on a varied collection of unusual animals. There is an oriental lavishness of decorative detail in most of the paintings; in *Birds* the whole canvas is like a brocade, while in *Cat and Kittens on a Red Carpet* the detail of this same carpet is like a fabulous rug from some potentate's court.

The textures are, obviously, a deep concern of the painter, who has lavished much care upon them, giving them a tactile veracity that is remarkable. It is not obvious to the average observer what Mr. Hirshfield really intends in his animal inventions; certainly, nothing could be farther from anything in canine form than his *Dogs*, or more ridiculous than his *Leopards*. Yet they are not so much amusing as annoying in their amorphous forms and suggested movements. A few lines scratched on the roof of a cave by prehistoric man give us an animal in its totality of gesture and physical habit, yet these carefully-elaborated animals are completely unconvincing and completely un-funny.

*Stage Beauties* is more realistic, particularly in costume, as is natural as the artist has long been concerned with clothing, but they do not suggest the stage or beauty, either. It may be a feat for a self-taught painter to accomplish such paintings, but it is, also, a feat to arouse interest in them.

—MARGARET BREUNING.

Robertson Comes Through, a tempera painting by Peter Helck which appears in color in the December issue of Esquire with commentary by Paul Gallico, is the fifth in a series on American Sports by American Artists. Robertson in 1908 was the first American to win the international Vanderbilt Cup Race (the scene here depicted) in a car built in Bridgeport. The car now belongs to artist Helck. Previous pictures in the series were Dempsey and Firpo by George Bellows, Out at Home by Fletcher Martin, Tommy Hitchcock: Ten-Goal American by Tony Palazzo and Red Grange: Houdini of the Gridiron by Rico Lebrun. Others are commissioned.



Jesus Is Nailed to the Cross: ANDRÉ GIRARD

## Interprets Religious Theme in Modern Terms

AN UNUSUAL EXHIBITION is on view at the Bignou Galleries, where Girard's *Fourteen Stations of the Cross*, show how a contemporary artist has interpreted a great religious theme in personal terms and modern approach, yet with unescapable reverence. Each small canvas is filled with a monumental design. In each the interest is focussed on the figure of Jesus, the face escaping all the familiar, conventional representations in its freedom from realistic fidelity, and having a glow of

radiance emanating from it, rather than sharply defined features. The intensity of emotion throughout this series of paintings is impressive, as well as the simplicity of the means with which it is conveyed. The grouping of a few figures, an eloquence of gesture, the richness of pigment occasionally warmed into resonant notes all contribute to plastic designs of power completely congruous with the particular subject of each painting.

The poignancy of the Mother's outstretched hands in *Jesus Meets His Sorrowful Mother*, or the beauty of the grouping and gestures in *Jesus Comforts the Women of Jerusalem* are outstanding in an impressive exhibition. Also notable is the simplified boldness of the design and the sense of a drama of agony in *Jesus Is Nailed to the Cross*, carried out without a trace of theatrical sensationalism.

In another gallery some colorful flower pieces and landscapes of France reveal the full gamut of the artist's palette and his flair for decorative design. The exhibition continues through December.

—MARGARET BREUNING.

## Soldiers Pick Gruppe

Five wounded soldiers, all working daily in one of the Arts and Skills Corps shops of the Red Cross at Hal-loran General Hospital, served as a jury to select a painting for the Hospital from the 31st Annual Exhibition of the Allied Artists of America. Corporal Marvin, Privates Coyle, Levitsky (who is learning to paint with his left hand as his right arm is in a cast), Conklin and Imperato chose *The Bait Diggers* by Emile Gruppe.

The purchase fund was made available through contributions from friends and members of the Allied Artists of America.





*The End of a U-Boat: NORMAN WILKINSON  
Courtesy of Illustrated London News*

## How British Artists Paint Victory at Sea

GREAT BRITAIN has organized three Victory Exhibitions, the first of which, under the title "War at Sea," took place recently in London at the National Gallery. This was opened by the Admiral of the Fleet, Sir Andrew Cunningham. The artist, Norman Wilkinson, Marine Painter to the Royal Yacht Squadron, is responsible for the fifty paintings which comprised the exhibition. They are realistic in the best English tradition.

The *Illustrated London News*, writing of the show says: "Two of the paintings portray epical events of the

war, destined to live in history." One is the pursuit of the German pocket-battleship "Graf Spee" in which three British cruisers, by their rapid rate of fire and high accuracy, silenced the enemy and eventually scuttled the battleship in Monte Video harbor, December 13, 1939. The second epic was the shelling and setting fire to a German surface raider on November 5, 1940, thus rescuing an important convoy from destruction.

The painter made a most generous gift of the fifty paintings to the War Advisory Committee.—R. B.

## Allied Troops See Special Exhibition in Rome

IT WAS IN RESPONSE to the many requests of Allied troops to be allowed to visit the museums in Rome, now necessarily closed, that the Division of Fine Arts, Region IV., of the Allied Military Government organized an exhibition of "Masterpieces of European Painting," in the historic Palazzo Venezia. Forty-six famous paintings mostly by masters of Italian schools are listed in the catalogue. After expenses have been met, the proceeds will form a fund to be used in furthering the restoration of national monuments in Italy damaged by war.

In many ways this exhibition is unique; to begin with, because it is the first occasion that an exhibition of masterpieces of art has been held on the soil of liberated Italy. Secondly, owing to the bringing to Rome for safekeeping of a large number of Italy's art treasures, it has been possible to present many paintings which, under normal circumstances, would probably not have been available for a single exhibition. It has thus given the Allied troops in Rome the opportunity of seeing at least a few of the world's most famous pictures.

In point of time, the pictures cover the fifteenth, sixteenth, and seventeenth

centuries—the period of Italy's greatest artistic expression. In addition there are a few paintings of the Flemish and Spanish schools, and a portrait by Holbein of Henry the VIII is also shown. Almost all of the paintings are from the well-known Italian State Galleries, such as the Capitoline, Borghese, Corsini, and Palazzo Venezia in Rome; the Brera in Milan; the Academy in Venice, etc. The Mayor of Rome, H. E. Prince Doria also lent a group of pictures from his own private collection.

—ROGERS BORDLEY.

### OWI Sends Housing Exhibition

The Royal Institute of British Architects requested the Office of War Information to get together evidence of the developments in housing in the United States—a subject of the utmost interest to Britishers. The resulting exhibition, "U. S. Housing in War & Peace," a series of folding panels mounted with photos, plans, and text, was prepared for the OWI by the Museum of Modern Art. It was shown briefly to the press and to architects and officials at the Fiske Building before being sent overseas. The South Africa Institute of Architects will receive the travelling show at an early date.

## London Notes

AN UNKNOWN WHISTLER painting was discovered in London during the cleaning of the portrait of a woman who has not been identified. This was displayed for the first time at the Leeds Art Gallery. It is said that the portrait, never quite finished, had been rolled up some some time after the artist's death, in his studio. The cleaning revealed the characteristic butterfly signature and the critics maintain that "simplicity of design combines with truth of characterization in making it one of Whistler's most interesting pictures."

Miss M. H. Turner, one of the heirs of the estate of the painter, J. M. W. Turner, has presented to the Tate Gallery a gift of pictures by the artist as well as a number of relics, comprising Turner's painting box, palette, a mahogany cabinet containing powdered colors, a length of silk used for backgrounds and some ship models.

Exhibitions in London are becoming much more current, and famous international picture dealers are again opening their London branches. Aside from the series of Victory Exhibitions which has been organized, an exhibition was given Anthony Devas at which the Leicester Galleries displayed his recent paintings. The press accords him: "Charm in the execution of small portraits, especially those of children... a very delicate sense of the gradations of tone and of form."

Seventeen portraits of Allied Commanders in France, painted by Miss Mann for the American magazines, *Time*, *Life*, and *Fortune*, were given a showing in London at the Lefevre Gallery, before being shipped to America.

Messrs. Wildenstein at their galleries, offered 30 French landscapes of the eighteenth and nineteenth centuries. Among the more important pictures were scenes by Hubert Robert and Courbet. The Colnaghi Company presented a collection of all of the etchings known to be from the hand of Canaletto—thirty-two plates.

The endeavor to "bring art to the people," continues to gain momentum in Great Britain and attempts to raise the economic status of the artist are being given consideration. Organizations have been formed to create better links with industry.—R. B.

### Kiplinger's Gift

W. W. Kiplinger, editor of the Kiplinger Washington Letter, has given a group of fifty portrait figures of men now prominent in public life to the Smithsonian Institute. The collection, executed by sculptor Max Kalish, and entitled "The Living Hall of Washington, 1944," is to be exhibited with a collection of dresses worn by president's wives in the Arts and Industries Building of the U. S. National Museum.

### Gloria Vanderbilt to Exhibit

Earl Wilson, Saloon Editor of the New York Post, reports that Gloria Vanderbilt will exhibit her paintings at the Newhouse Galleries this Spring. Earl is right except for date; the show is scheduled for next Fall.



Madame Chiang: GWEN LUX

## Detroit Regional

THE DETROIT INSTITUTE OF ART is currently playing host to one of the country's oldest regional shows, the 34th Annual Exhibition of Michigan Artists (until Dec. 20). John O'Connor, Jr., acting director of the Carnegie Institute, and Arnold Blanch served as the jury, winnowing the 213 paintings and 18 sculptures now on view from 1200 entries. They also distributed \$2,000 in prizes.

Contrary to custom the two most important awards went to sculptors this year: the Detroit Museum of Art Founders Society prize going to Gwen Lux for *Guy* and an unusual head of *Madame Chiang*, and the David B. Werbe Memorial prize to Grace Bredan for her *Ruth*. The Anna Scripps Whitcomb prize for the best painting exemplifying traditional or academic qualities went to Carlos Lopez for *The Family*. And *No Birds Sing* by Calvin Albert won the Lillian Henkel Haass prize; *Still Life* by Harold Cohn, the Scarab Club award; and *Sunflowers* by Roberta E. MacMulleh, the George Kamperman prize.

The Sarah M. Sheridan prize was awarded to Ruth McClintock for her small figure painting *Ellen*; the Mrs. Albert Kahn watercolor prize to S/Sgt. Frederick Simper, Jr. Young Zubel Kachadoorian received two awards: the Robert Tannahill prize for *The Art Class* and the Mrs. Owen R. Skelton prize for *Along the Kalamazoo* (both

paintings); as did Richard Yonkers for his two watercolors: *By the Light of the Stars* (John S. Newberry prize) and *In the Water* (Clara Huffman prize).

Detroit advertising agencies and their executives contributed four purchase prizes, won by Carlos Lopez for *The Wine Drinkers* (Lou R. Maxon prize); Morgan Douglas, Jr., for *Michigan Winter* (Brooke, Smith, French & Dorrance Inc. prize); Raymond G. Hitchcock for *Old Alfred Street* (Henry T. Ewals prize); and Eldon Roth for *Trees in the Morning* (Fred J. Meinzingler prize).

## Twin City Annual

THE 30TH TWIN CITY ANNUAL, up to its usual sprightly standards in painting, sculpture, prints and drawings is now on view (until Dec. 8) at the Minneapolis Institute of Arts.

Glenn Price, art director of the Encyclopedia Britannica, who selected the 149 works shown from 470 submissions (assisted by John Rood in the sculpture section) "was most agreeably astonished at the high artistic quality of the paintings submitted. . . . On the whole they expressed vigor, vitality, freshness of viewpoint and individuality in their conception and execution. Conservatism was noticeably absent."

Ribbon awards were made as follows: Oils: 1st award, *Snow* by Emily Abbott; 2nd award, *Afternoon Tea* by Janice Smith; 3rd award, *White Bowl* by Hazel Moore. Honorable mentions: *The Pig Pen* by Dewey Albinson, *Winter House* by Mac LeSueur, *Country School* by Glen Ranny, *Approaching Storm* by Theodore Sohner, *Old Chair With Fruit* by Elof Wedin and *Portrait of Eleanor* by Fridtjof Schroder.

Watercolors: 1st award, *House on New Brighton Road* by Francis R. Meisch; 2nd award, *Jack's Neighbor* by Elmer Young; 3rd award, *Along the Creek* by Edmund Kopietz. Honorable mentions: *Duluth House* by Syd Fossum, *The Purple Horse* by Richard Frahm, *Impromptu* by Caroline Gilbert, *The House That Jack Built* by Florence Parlin and *Swimming Hole in January* by Eva Paterson.

Prints and drawings: 1st award, *Driftwood* by Mac LeSueur; 2nd award, *"Anna Lucasta"* Hilda Mose Simms by Theodore Johnson; 3rd award, *Glads* by Eunice Spicer; honorable mentions, *Grandfather's House* by Lowell Bobleter and *High Water* by Edwin Nooleen. Sculpture: 1st award, *Bereavement* by Katherine Nash; 2nd award, *Impression From Balcony FF* by Evelyn Raymond; 3rd award, *Motherhood* by Ethel Hollinbeck.



Combing Her Hair: RANDALL DAVEY

## Horses and Nudes

RANDALL DAVEY's exhibition of paintings, at the Grand Central Galleries, 57th Street, is fairly well divided between racing scenes and canvases of nudes. There is one large *Still Life* of full-blown peonies, decorative and ably composed, but rather run-of-the-mill in comparison with the highly personal conceptions of the other paintings.

Davey has always possessed the ability to impart a sense of fleeting movement to his racing pictures. The horses seem tense with life and nervous excitement, their swift graceful motion not so much suggested as actually before one on the canvases. These prima donnas of the race course show by the proudness of their haughty bearing that they know they are the star performers in a thrilling drama.

The nude figures of Davey's canvases are built up with bodily rhythms into plastic soundness of form. Their placing on the canvas is especially to be commended, for their ease of unposed gesture does not suggest the model stand or the patient model, but an arrestingly vital figure pausing for a moment in a natural grace of gesture. *Women Undressing*, felicitous in its coordination of figures and the contrast of warm tints of flesh against white, or *Young Woman Combing Her Hair*, in effective design of uplifted arms and thrust of torso from a richness of pink, are especially successful.

—MARGARET BREUNING.

## HOMAGE

TO THE

# SALON D' AUTOMNE

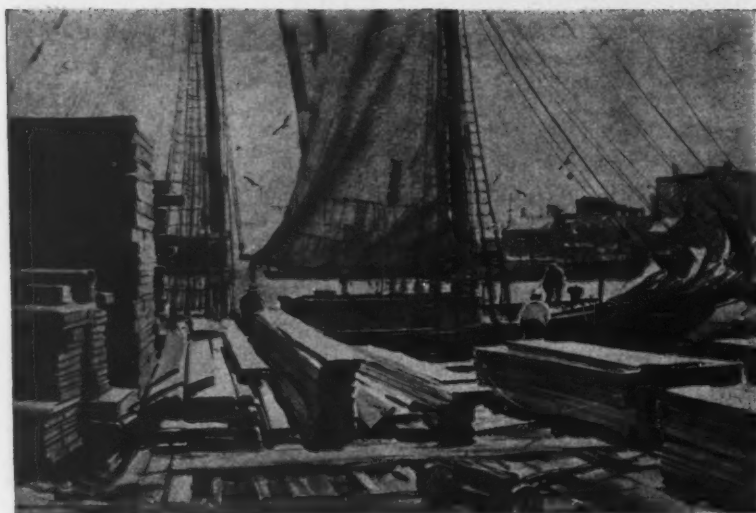
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The Lumber Wharf: GORDON GRANT (Watercolor)

## Gordon Grant Coastal Scenes Prove Popular

IT IS SAFE to predict that Gordon Grant's new watercolor show at the Grand Central Galleries through Dec. 9, will be a sell-out, for by the evening of the opening day 27 of the 38 pictures already had been sold, at an average price of \$90.

Grant's success is not to be wondered at for he is a master of the watercolor medium and his subject—the New England seacoast in all its picturesque aspects—is always pleasant and satisfying. Whether he is depicting village streets in sharp sunlight and purple shadow or early morning lobstermen sailing in Whistlerian fog his statements are direct and sure. Among our

favorites are *Rainy Sunday*, with its umbrellaed churchgoers; *Deserted Beach*, with its greyed silence and peace; the crisp *Down to Sea*, the sunlit *Lumber Wharf* and the foggy *Any Lobsters Today*.—J. K. R.

### American Group Officers

An American Group, Inc., announces the election of the following officers for the ensuing year: Louis Slobodkin, president; Karl Fortess, vice president; Philip Reisman, secretary; Frank Kleinholtz, recording secretary; Nicolas Cikovsky, chairman of the exhibition committee; and Naum Tschachbasov, chairman of the publications committee.

## Cincinnati's Whistler

THROUGH EXHIBITION last fortnight at the Cincinnati Museum, it was revealed that the famous Whistler painting *At the Piano*, which came to this country a few years ago, is owned by a prominent collector of that city. With the exception of a brief showing at Scott & Fowles in New York, it had not been seen publicly in America.

Painted when Whistler was 24, *At the Piano* (see cover of this issue), was first exhibited in 1860 at the Royal Academy in London and aroused a vast amount of critical comment, as was the wont then with Whistler activities. Seven years later the painting hung in the Paris Salon, and was lavishly praised. Now, 80 years later, Midwest America can be justly proud of its possession. The Digest is indebted to Walter S. Siple, director of the Cincinnati Museum, for the following appreciation of this Whistler masterwork.

By Walter H. Siple

The canvas, 26 inches by 36 inches in size, is signed at the lower left "J. Whistler." It was painted in London in 1859 at the home of the well-known etcher and surgeon, Francis Seymour Haden, and represents Mrs. Haden, a half-sister of Whistler, and her daughter, Annie Haden. Both Mrs. Haden and her daughter were devoted to the artist throughout his stormy, eccentric career, and appear frequently in his etched work.

James Abbot McNeill Whistler was born in Lowell, Massachusetts, in 1834, but spent much of his life in England, France, and Russia, and claimed both St. Petersburg and Baltimore, Maryland, as his birthplace. Too often in the past biographers, critics, friends, and enemies of Whistler have been so thoroughly hypnotized by his astonishing personality and versatile intelligence that the real value of his work has been lost in sentimentalized anecdotes or revamped in a harsh, nervous attempt to satirize and discredit all that he did.

Today enough time has elapsed to give perspective not only to the artist but to the times in which he lived. One of these days someone is going to publish a new volume on Whistler, offering a changed emphasis regarding his work and an unbiased appreciation of his genius.

A thoughtful consideration of *At the Piano* is bound to impress the observer with one characteristic of the artist's work which has not been sufficiently emphasized in the past—namely, his ability to sustain throughout a canvas intelligently controlled emotion. Much has been written of his sensitive design, his subtle handling of color harmonies, his brilliant use of black and white, and all of these aesthetic elements are found in this picture.

When you look at the picture, notice the remarkable arrangement of horizontals and verticals and their combination with a pyramidal feeling in the figures of Mrs. Haden and the child; note the color harmony of neutralized red and green and the skilful use of black and ivory; note the sensitively vigorous handling of the pigment which

[Please turn to page 30]

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## Yesterday's Beauty

ASTON KNIGHT is holding an exhibition of paintings at the Metropolitan Galleries, comprising landscapes of France, Italy and America and one of Jamaica, which with its pounding cascade of water seems to merit its title, *Roaring River Falls*. Knight's canvases of the lush beauty of his former home in Normandy might well be entitled "Remembrance of Things Past," for this enchantment of gleaming streams, flower-lined banks and picturesque buildings has been completely destroyed by the Germans, as recent photographs of the locality prove. That such a place should exist in an opulence of flowers, rich foliage and spreading meadows always seemed incredible; now only these records from the artist's hands attest their former splendor of subtly-planned design where art and nature were so skillfully blended.

However, like the actor whose show must go on, this artist continues to paint and with no diminution of his technical skill or swift reaction to the natural beauty before him. There is as marked a feeling of the character of locale in the pool at Biddleford, Maine, or in the different scenes of Connecticut as in the picturesqueness of Normandy. One of the outstanding canvases is *After a Shower*, (*Church at Old Mystic, Conn.*) where the moist atmosphere, the diffusion of light and the reflections in the shining roadway display keen observation as well as surety of touch in their record. The exhibition continued until November 25.

—MARGARET BREUNING.

### Louisa Robins Adventures

Rain-dampened, windblown New Yorkers were warmed this fortnight by the hotly colored tropical landscapes of Louisa Robins, painted during her travels through Central and South American and Zululand. They enlivened two rooms of the Bonestell Galleries.

Wherever she went, Miss Robins set down on her canvases the enchantment of the tourist, but she avoided the merely quaint in her depictions. The Cuban *Shell Pickers* is romantic and peaceful, with its sunbather, red earth and quietly grazing horse. *Después de la Fiesta* is also a fine painting, warm, humorous and sympathetic. *Roqueta* too has a tropical charm. The erupting volcano *Paricutin* is interesting more for its subject matter than for its paint quality. The majority of the canvases, however, are sound works.—J. K. R.



Italian Landscape: BEN SHAHN (Tempera)

## Ben Shahn Looks Upon the Seamy Side

BEN SHAHN is holding at the Downtown Gallery an exhibition of paintings which seem to imply a grim, if not a sardonic outlook on the world. It is natural that scenes of devastated Europe should be grim—one of the outstanding canvases is *Italian Landscape, No. 2* with heaped up rubble and a ruined house bearing the symbolic sign *Europa*. But the artist's little girl skipping rope unhappily, or his musicians in *Four Piece Orchestra* with sad intensity of determination (one knows that they never burst into a lilting tune) are almost as forbidding as his gruesome echoes of war in *Concentration Camp* or in *Italian Landscape, No. 1*.

*Fourth of July Orators* spouting eloquence to an empty field is, doubtless, intended as a satire on our patriotic celebrations, but the purpose of the morbid canvas, *The Clinic*, is not so clear. Social content is to be found in *Scabbies Are Welcome*, or the dejected figures on the bench in *Sunday Morning*, elongated in torso and short of leg, huddled despondently together. *Self-Portrait When Young* is a delightful canvas, a child standing in critical absorption in the background while four street musicians perform apathetically in the foreground what one knows is a discordant melody.

Shahn is an accomplished painter, as well as an artist gifted in relating

forms and background into congruous, effective impression. He possesses a compelling vividness in his realistic portrayals of the seamy side of life in which he apparently takes a sadistic pleasure. The exhibition continues until December 2.

—MARGARET BREUNING.

### Cape Ann Watercolors

What happens when three watercolorists go to Cape Ann and place the results side by side at a New York Gallery was seen this fortnight at the Butler Galleries where artists E. Zabriskie Banta, A. C. Wagler and Tschamber held a joint exhibition. When all the works are happy recollections of a summer well spent in a favorite spot, the reviewer is apt to play a little guessing game of whodunit and in this case, she emerged triumphant, with most of her answers matching the signatures on the pictures.

Banta is possibly the most sensitive artist of the three and her palette is more delicate. Wagler might be called the most striking artist, for his heavy brushstrokes, which are similar at times to the landscape rendering technique of the late Chinese schools. Tschamber's pictures, too, are good watercolor, with washes often laid on in a way which hints Cézanne.—J. K. R.

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## The Digest Interviews: The Kraushaars

THE KRAUSHAAR GALLERIES will be 60 years old next month. At present writing, Miss Antoinette Kraushaar, daughter of John F. Kraushaar and niece of C. W. Kraushaar, who founded the gallery in 1885, is in full charge of the extensive galleries at 730 Fifth Avenue in the Heckscher Building, corner of 57th Street. Before Christmas, she and her French and American paintings of the 19th and 20th centuries will be found at No. 32 East 57th Street, where the Kraushaar Galleries will occupy the whole of the third floor.

It has many times been my pleasure to spend an evening of what we call "gossip" and reminiscence with Antoinette and her father and mother. Mr. Kraushaar retired from active participation in the affairs of the gallery in 1939, due to ill health, and when I go out to Hartsdale to see him, it is my pleasure to recount all the little absurdities that come within my vision in the check-up rounds I do; and to tell of successes and disappointments that make up this remarkable fabric of heart strings and hopes, aspirations and desires, we know as the art world. Mr. Kraushaar knows all these tales, even those that happened yesterday. And he can tell me of much that I do not know, and of many things I have never seen. Nothing is finer than reminiscences of the shopping trips abroad which he made yearly from 1920 to 1931. Since he took his little daughter Antoinette with him on his second trip, and never failed thereafter to have her accompany him, the telling is a two-way affair, each adding remembered moments.

C. W. Kraushaar started the store to sell art materials and framed etchings (silver frames with maroon plush mats). His young brother John came to work there and C. W., who remained a bachelor, started going abroad in 1887 to look around. Place of business was 1257 Broadway by the Hotel Imperial at 31st Street. In 1900, it was moved to 260 Fifth Avenue. In 1917, the elder brother, whose name the firm still bears, died. Two years later, the gallery moved to 680 Fifth Avenue. "In those days," says Antoinette, "I only went to the gallery for parades."

The next move was to the Heckscher Building and both Antoinette and her brother, named for his uncle but better known as Bud, assisted their father. When John Kraushaar retired, the children assumed responsibility. Bud left for the wars in 1943, is now in France with the 581st Signal Depot Company. Antoinette carries on alone, in full accordance with the gallery's traditions and with rare alertness to current art affairs. Nothing escapes her enthusiastic attendance. Under her directorship, the galleries have added many new talents to the roster. All important national shows draw heavily from her paintings and often from her well-developed drawings department. She sells frequently to museums; buys non-contemporaries at auction.

As regards European art, one never

spoke of the Kraushaar Galleries as "handling" the work of Fantin-Latour, Courbet, Derain, Rouault, etc. For everything imported has been bought outright. The family shopped in London, Paris and Amsterdam, choosing the goods it felt it could sell and some it hoped to sell in time. Then, after touring the rest of Europe for pleasure, they brought their pictures back to "the store."

In the beginning, it was the Barbizon painters, Dutch landscapists, paintings by Henner, Boudin, Jongkind; Fantin-Latour, Courbet, Maris. And not long after that, Rouault, Redon, Matisse, Derain, and sculptures by Bourdelle, Lachaise, Maillol, Vagis, Brancusi and others. These European art works were placed in the gallery beside, at first, academic and early American paintings; paintings by Whistler and Homer; and then by du Bois and all the members of "The Eight," but especially Sloan, Prendergast and Luks. As emphasis was put more and more on American paintings, more people came just to see the work of their friends—and not necessarily to buy. The "store" became a "gallery" to which the public was welcome.

The critics called Sloan and Luks barbarians who would bruise the artistic sensibilities with their ill-mannered paintings of bums and backyards. John Kraushaar held firm; but he imported from London in 1914 Whistler's *White Girl* and received rave notices. Columnists also reported that John Kraushaar was "emboldened" by the Armory Show to buy a Bourdelle sculpture (a head of *Beethoven*) and also a small-sized *Heracles*, (which he later sold to the Metropolitan Museum.)

If this were the old days, the Kraushaar Gallery's 60th Anniversary Exhibition, which will take place December 26 in the new galleries with a show of paintings by Sloan, Lawson, Glackens, Luks and Prendergast, the newspapers would devote whole pages to the event.

I was allowed to scan the Kraushaar Gallery's scrap books and found that thirty years ago, art critics ran on sometimes for five columns on the subject of one artist. These leisurely ladies and gentlemen reviewed about six exhibitions a week—all there were—and apparently readers, too, had the time to stay with them until all was said, if not agreed. In the brief manner of the day, let us wish the firm of Kraushaar continued success in good times and continued courage in bad; and the best possible future on 57th Street.

—MAUDE RILEY

### Laufman Bought First

In acquiring *Back Road* by Sidney Laufman as its first purchase from the Margaret Widmer Art Fund, the University of Oregon joins the many alert educational institutions which are now buying contemporary art.

The fund, which was received by the school in 1942 for the purpose of establishing an art collection, is a grant of \$5,000 from Margaret Widmer, teacher and daughter of a pioneer Oregon family. The painting was acquired through the Milch Galleries.



*Landscape at Beaulieu (1897):* AUGUSTE RENOIR

## Renoir Landscape Finds California Home

THE CALIFORNIA PALACE OF THE LEGION OF HONOR, built in replica of the Palais de la Legion d'Honneur in Paris, was dedicated on November 11, 1924, to the Americans killed in France during the last war, in a ceremony attended by distinguished members of the French Government. With the tasteful

appropriateness so characteristic of the nation with which this museum has such close ties, it celebrated its 20th anniversary this November with an outstanding exhibition of the works of Renoir.

The recently announced purchase from this showing of *Landscape at*

*Beaulieu*, makes a notable addition to the institution's collection of French art, already impressive through gifts from its three major benefactors, the Adolph B. Spreckels, Archer M. Huntington, and Mr. and Mrs. H. K. M. Williams.

Acting director Jermayne MacAgy dwells lovingly on the beauty of the newly acquired painting in a foreword to the catalogue. She speaks of its "luxuriant verdure . . . set down (in Renoir's) spontaneous response with only the directness of a gesture recorded by the stroke of his brush. The stroke which dapples the surface of a tree becomes abrupt in the delineation of a cactus blade. . . . The color, rich, deep and varied, is a power in itself. Light saturates the canvas. These elements of natural appearance, each heightened in intensity to become almost abstract forces, unite to present the essence of a nature which is beyond the normal perception of ordinary sensibility."

### Bronia Blanc-Bocser

There is a point beyond which the thick, tempestuous application of pigment becomes merely an end in itself, rather than a means of creative expression. Soutine, master though he was, did not always recognize that point, and neither does his gifted disciple, Bronia Blanc-Bocser, who is having her first one-man show in this country at the Feigl Gallery. But when she does not allow herself to be carried away by the joy of spreading paint for its own sake, or by her intense emotionalism, the results are excellent.—J. S.

## ***Abstract and Surrealist Art in America***

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## FIFTY-SEVENTH STREET IN REVIEW

By MAUDE RILEY

Paul Rosenberg will open an exhibition of the works of Marsden Hartley on Dec. 4. Hartley's retrospective show of paintings at the Museum of Modern Art (see ART DIGEST for Nov. 1) continues thru January 14 and says about all there is to say of this big figure in American painting. Just what phases of Hartley's work Rosenberg has elected to show at this time could not be ascertained; but it is certain the paintings will be viewed with the enlivened interest in Hartley that has resulted from the Modern's show.

### James Turnbull

Another *Life* artist-war correspondent has his day in a gallery showing of the paintings made on war location. James Turnbull, was assigned to the Caribbean army bases and his youthful point of view is full of good humor and participation. The effect is that Turnbull was one of the soldiers he pictures at their jobs of repairing ships, burning out malarial nests, guarding or dredging the harbor, or building a road high in the Trinidad mountains. And if they do these things with the will and the enjoyment that flavors the paintings, we might have here the secret of the phenomenal success our American army has won in all it undertakes. Turnbull's paintings are of the "reporting" type, if you will, not the "interpretive" or dramatic. But among reporters, he is the gayest in heart.

I learned from the A. C. A. Gallery where his oils and watercolors hang thru Dec. 2, that the 34-year-old artist is on his way now to the Philippines and we wish him and all men like him Godspeed in their big mission.

### De Hirsh Margules

De Hirsh Margules, shown now at the Pinacotheca, has always been an interesting abstractionist with his vividly colored landscapes and village and city views, in which he rapped out the main patterns with a well directed brush that knew no hesitation. One will find a somewhat changed Margules in the new crop of oil paintings and in the soberer series of Port Jefferson watercolors. There's a lot of theory behind the paint-laden and glass-protected still lifes and arrangements. He's on the track of some findings that have to do with abstraction and with time symbols. As these experiments stand, they are extremely pleasant to the eye, both in the dispensation of daring color and, in their sensuous modeling. One is a little overpowered by the energy this collection of one year's work represents. But look out for next year.

Margules has resigned his newspaper reporting job, the better to paint. In

so doing, he has accepted the uncertainty of an artist's life and in exchange, hopes to create a few certainties of his own.

### Margo's Miniatures

At the same Pinacotheca Gallery is a collection of miniature paintings, mounted on silver and rigged with pin and clasp so that they may be worn as jewelry. Each is a tiny version of an infinitely imaginative world of space, the effect being that were they enlarged, they would come out a canvas by Boris Margo. Quite naturally. For they are indeed paintings by Boris Margo, done on parchment and fixed upon scrolls of silver. Throughout December, Margo's miniatures may be seen here, and also at the Mortimer Brandt Galleries where others are displayed in a case at the entrance to the abstract and surrealist art show (see page 8) in which the artist has a painting.

### Jimmy Ernst

The paintings by Jimmy Ernst at the Norlyst Galleries this week also tie up with the Brandt Galleries' show. Ernst is one of the young surrealists in that exposition. This may be considered his first major show and he has done a good deal of evolving since last publicly exhibited. He has mastered quite a few tricks of spreading color pigment and has lit upon the idea of illustrating scientific phenomena without making an actual study of chemistry, biology, and the other sciences featured in his titles. Perhaps an artist's extra-perceptivity can dispense with knowledge, substituting sympathetic electro-communication, and can come out credibly. We will have to leave that to scientists to judge. Young Ernst mostly fails to make a pictorial arrangement of his canvases and his color is exciting, not in an aesthetic sense so much as in the spectacle sense. One gets the same kind of kick out of lights on Broadway in peacetime. One painting in monochrome, having something to do with chemistry, is a fine, sensitive realization, its every part a delight, and its organization thoroughly carried out.

### Hubert Davis Drawings

The second room of the Norlyst Galleries is informally hung with drawings by Hubert Davis, painter. It is clear that Davis is an excellent draughtsman and that his crayon serves him in many ways—for illustrations of Poe, Dreiser and Dostoevsky tales; and for studies of mines, character sketches, and even location shots for a movie of Kentucky tobacco country. But the ex-

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FLOWER PAINTINGS BY

## MAUDE COLE

December 4 - 16

## EGGLESTON GALLERIES

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Art Digest



Flora: MARCEL VERTES  
On View at Carstairs

hibition is hard to look at, due to the conglomerate lot of material brought together and the indefinite hanging.

#### Marcel Vertes

A Frenchman who represents the last glimmer of that elegance which only certain French artists have in portraying fabulous woman in all her sweetness and elusiveness, is Marcel Vertes. At the Carroll Carstairs Gallery one may see a tender roomful of pink and white ladies with their pet dogs and birds and with vine leaves in their hair. And in another room, Vertes' costume designs for ballet—Brahms Variations, in particular. His figures are filled with the spirit of the dance and make most unusual framed pictures for hanging. Displayed, also, is the only available copy of the Pierre Louys stories, "The Adventure of Roi Pausole," which Vertes illustrated with etchings in 1930. One regrets the cessation of such publications, so suited to receive the sophisticated touch of the French illustrator.

At the F. A. R. Galleries, 702 Madison, more than reasonable facsimiles of Vertes' gouaches are to be had in silk screen and stencil reproductions. Made to within an inch of the original size, and hardly differentiable from the painting, are most of the subjects in the Carstairs exhibition. Herman Wechsler of the F. A. R. Galleries has framed these prints attractively and they are ready to take or send to the boudoir most in need of a Christmas present.

#### Barzansky Group

A group exhibition of paintings in oil and watercolor at the Barzansky Galleries includes, besides a fine jungle tangle by Joseph Victor Gatto, two

studies in harmony by George Canessa, whose spiritual color is a refreshing departure from prevalent realisms; several flower paintings by Samuel Rothbort in the heavy impasto he employs; more flowers by Juliette Bendix; gentle landscapes by Caz-Delbo, Harriet Fitzgerald, and a more definitely arranged one of Vermont hills by Robert Wiseman.

There are two paintings by G. S. Lipson, one of *Children at Play* in a city park, in which, despite the red brick buildings, the artist does not forget the earth, giving good rich color to ground and trees. In the other, *Autumn*, golden Fall colors have full play in contrast to weathered wooden farm buildings and road-side dried grass. A 15-year-old, Betty Ann Kaplan, is introduced by one painting of a *Girl Ironing*. The solid figure of the young housekeeper in yellow playsuit is very well told.

#### Watercolors by Brockway

Watercolors by James Brockway, now on view at the Morton Galleries, show both diversity of subject matter and handling. The cool, low-toned pictures are pleasing in color patterns and fluent in their brushing. The harsher notes of color and heavier forms of some of the pictures do not register so well and lack clarity of design. *Dead Trees*, bare, stark forms thrusting up their leafless branches, is executed in white and gray with a few touches of green in the grass below them. It is a highly imaginative and appealing picture.

The answering curves of stream and land in *The Brook* make a pleasing rhythmic design warmed with diffused light and appropriate color in landscape and sky. *Road to Marion* and *Purple Hills* are other exhibits which possess a lyric quality in their translation of natural forms.

—MARGARET BREUNING.

#### The Garden World of Francis

Robert T. Francis, who is showing 28 floral pictures at the Ferargil Galleries through Dec. 10th, is a fanciful artist whose floral excursions differ from the usual garden array in both technique and interpretation. Francis, who became absorbed in art six years after a lingering illness forced him to retire from business, paints his flowers from imagination and with exuberant pleasure in their jewel-like colors.

With heavy pigment and brilliant color, he weaves an attractive dream world where flowers shimmer in strange underwater settings or happily bloom in the still night. Although a smaller group of pictures might have lessened the repetitious effect, there are enough paintings like *Morning Glories* in *Yellow Rain*, *Petunia Sheaf* and *Eventide* in the show to make it a rewarding exhibition.—J. K. R.

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The accompanying poem by Parker Tyler, expresses in simple, beautifully lyric verse the poet's reactions to the Tchelitchew drawings.

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Last Barge: JOHN FOLINSBEE

## Vehement Landscapes by John Folinsbee

PAINTINGS by John Folinsbee, exhibited at the Ferargil Galleries, are divided in their landscape themes between the Delaware Valley and Maine. There is always the luscious quality of Folinsbee's heavily brushed-on pigment; possibly a palette knife aids him at times. But this bold brushwork is never slapdash; it is purposeful in its building up of simplified designs in a sort of vehemence of statement. Dark skies and threatening storm clouds overshadow many of these landscapes, but in *Delaware Valley* a supernal splendor of golden light illumines the scene, sharp-

ening the contours of the russet-leaved trees and affording a sense of illimitable horizon.

Many of the small canvases are particularly well composed and coherent, such as *Maine Islands* or *Maine Twilight*, but in the artist's more familiar vein, *Last Barge*, with towpath and canal-lock, patient mules awaiting the barge's progress, is one of the highlights of the showing. There are some excellent portraits of children, tender, yet not sentimentalized in their charm of youthful gesture. Exhibition closed Nov. 26.

—MARGARET BREUNING.

## Modesti of Mexico Makes New York Debut

DOMINIQUE MODESTI, Algerian painter who is having his first New York exhibition at the Arthur Newton Galleries December 5-16, is a wanderer who has traveled through many parts of Europe, Australia and Latin America, as well as a former Wagnerian singer with a Paris Opera company. Modesti has chosen a group of Mexican studies for his introduction to the critical audience of 57th Street.

Diego Rivera has said of these works that they are the most truthful interpretation of the peculiar color atmosphere of his country. And certainly Modesti has not portrayed Mexico in the wild, hot colors beloved by so many artist-tourists. The painter, whose work hangs in the Musee du Luxembourg and the Petit Palais in Paris, uses the

contrast of light and shade and alternating opaque and transparent pigment to reveal the brilliance of the Mexican sun. His palette is light, in conformance with the sun-bleached adobes he pictures. *White Column*, *Taxco* is an excellent example of his method. Another is *Coconut Palms*, *Trinidad*, with its striking composition.

In his introduction to the catalogue W. E. Suida, European art scholar, asserts: "Modesti should rapidly gain recognition here. A naturalism led by a strong feeling for form and rhythm combined with an extraordinary sense of color, is characteristic. The manner in which light, clear, rather cool tones are united to silvery, shining harmonies will enchant the sensitive spectator."

—J. K. R.

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THE INDEFATIGABLE Angna Enters con-  
tinues to astonish the world by her  
diversified and large output in her ex-  
hibition at the Newhouse Galleries.  
When she is not writing a book, or  
holding a recital, she turns to paint-  
ing in oils, gouache, watercolor, pastel,  
as well as to drawing and etching. Her  
day must have more than the regula-  
tion twenty-four hours to accomplish  
all this varied work. But the really  
impressive feature of the exhibition is  
the fact that she is thoroughly at  
home in all these media, and reveals  
constantly fresh invention and un-  
wearied interest. Her painting grows  
sounder—for example, *Piano Music*, *A  
Dance of Adolescence*, one of the illus-  
trations for her book, "Silly Girl," is an  
excellent figure piece.

In her group of *Personal Remem-  
brances*, the watercolors of cafes in  
Marseilles, Toulon and St. Tropez pos-  
sess such veracity of record that they  
awaken nostalgic memories in the ob-  
server. The sharp patterns of light,  
the atmosphere of the French coast,  
the contour of beach and the unforced  
gayety of color, so congruous with the  
subjects, are conveyed convincingly.

There are, of course, many of the  
witty themes that have always de-  
lighted us, particularly in the Holly-  
wood subject. Miss Enters does not  
give hard pokes in the ribs, but deli-  
cate, little thrusts of satire with unfail-  
ing precision.

The drawings of Greek, Greco-Ro-  
man, Egyptian, Coptic, Chinese and  
Persian forms stand out in all this  
array as fine accomplishment. They  
embody discernment of different char-  
acteristics of ancient art and appropri-  
ate renditions of these forms in fin-  
ished draftsmanship.

—MARGARET BREUNING.

## Wacs and Waves

A patriotic assemblage of portraits  
of servicewomen and "Victory Win-  
dows" by Josephine Paddock was ex-  
hibited at the Barbizon's Little Gallery.  
Miss Paddock's portraits reveal a group  
of fresh-faced Wacs, Spars, Nurses and  
Waves and are painted with admiration  
for the sitters. Two little girl scouts  
also sat for the artist, and their moth-  
ers should be pleased with these charm-  
ing portraits.

The "Victory Windows" are gentle  
sketches of houses with V-decorated  
shutters and climbing wisteria. They  
have wistful Victorian charm.—J. K. R.

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Martha Washington: REMBRANDT  
PEALE. In Lyons Sale

## Parke-Bernet Sales

DECEMBER is usually as quiet in the auction galleries as January is active, and the Parke-Bernet Galleries is already announcing important painting sales, of which several have been scheduled in rapid succession, to be held after the first of the year.

The collection of Mr. and Mrs. Robert W. Lyons of Fairmount, West Virginia, which will be dispersed at auction on the evening of January 4, falls into five major sections covering five centuries of painting. Among the Dutch and Flemish XVII century examples are: Rembrandt's *Portrait of Rembrandt's Father*, authenticated by Dr. W. R. Valentiner; *Landscape with Cornfield* by Jacob Ruisdael, verbally authenticated by Dr. Jacob Rosenberg and Dr. Valentiner; *Portrait of a Laughing Boy* by Frans Hals, once in the collection of Quincy Adams Shaw, Esq. of Boston; and *Portrait of a Man* by Van Dyck.

Italian paintings, XV—XVII century, include *Portrait of a Man* by Bartolomeo Veneto; *Portrait of a Young Nobleman* by Cavazzolo (Paolo Morando), authenticated by Dr. George M. Richter; *Portrait of an Old Man* (thought to be Andrea Doria) by Titian; a pair of paintings, *Morning and Sunset*, by Guardi; and the *Fortune Teller* by Longhi, formerly in the collection of Lord St. Leonard, Boyle Farm, England.

Among French XVII-XIX century works are Lorrain's *A Repose of the Holy Family*, which, according to Dr. Walter Friedlaender was painted between 1638-43 for Cardinal Giori in Rome; three works by Corot including *Portrait of a Man in Renaissance Dress*, formerly in the collection of Mrs. Walter Heil of San Francisco, and *Le Pecheur Rangeant son Poisson*; and an Italian landscape by Courbet.

The English XVIII century portrait and landscape school is well represented by Raeburn's *General McKenzie*; *Lady Hamilton as Euphrosyne* by Romney; *Portrait of Sir Evan Nepean*, Governor of Bombay, by Sir William Beechey; and three paintings by Gainsborough include *The Campfire*, a landscape once in the collection of H. M. Queen Charlotte which was exhibited at the Detroit Institute of Arts, and a

portrait of Francis North, First Earl of Guilford.

Portraits, mostly historical, also dominate the group of American paintings. Among them are *The Hurst Portraits of George and Martha Washington* by Rembrandt Peale; *Andrew Jackson* by John Wood Dodge; *Abraham Lincoln*, by George Henry Story, done from life sketches executed at the White House in 1861; *George Washington* by Jane Stuart; and a *Portrait of Mrs. John Neagle* by John Neagle.

The exhibition will be on view from December 20.

## Goldstein Dispersal

A LARGE SALE of paintings, property of the late Dr. Max A. Goldstein of St. Louis, will take place at the Kende Galleries at Gimbel Brothers on the afternoon of December 9. Many of these paintings then go back on the same market from which they came, for Dr. Goldstein became a regular attendant of auctions in 1910 and bought a large part of his collection from the Chapman sale in 1913, the Lambert sale in 1916, and from estate sales in Paris.

Although the bulk of the collection consists of 19th and 20th century French and American work, a few earlier paintings are included. There is a Hogarth oil sketch, thought to be one of the two mentioned in Dobson which was made for the engraving of the same name included in *The Rake's Progress*. *St. Francis in Meditation*, attributed to El Greco, was formerly in the Sedelmeyer collection in Paris and the Lambert collection in New York. It was included in a loan exhibition at the City Art Museum in St. Louis in 1935.

Corot is represented by *Soleil Couchant*; Delacroix by his *Entombment of Christ*, probably one of the studies made for the canvas by the same title in the Louvre; George Inness by *North Conway*. The group goes on to include work by Blakelock, Boudin, Daubigny, Descamps, Diaz, Duveneck, Fortuny, Harry Inman (*Portrait of Henry Clay*), Lawson, Israels, Meissonier, Millet, Moran, Morland, Homer Martin, Sorolla and Troyon. Also included is an Arab head in oil by Zorn, *Portrait of a Young Girl* by Forain, *Still Life* by Vollon and *Cupid* by Reynolds.

The exhibition will be on view from December 4. The proceeds from the sale have been willed to the Central Institute for the Deaf in St. Louis, an organization founded by Dr. Goldstein.

## The London Mart

The new season at Christie's in London has opened. Antique furniture and jewelry have occupied most sale lists up to the present. A few pictures, however, are to be noted.

A river scene with ruins and figures by Canaletto fetched \$1,218; two small panels in a single frame, *The Agony in the Garden* and *The Journey to Calvary*, by an artist of the Burgundian school, \$1,050; a set of four smaller panels, forming part of a predella of scenes from the *Life of Christ*, by G. Pacchiarotto, \$756; *The Annunciation*, by L. Costa, \$630; and a watercolor of an Italian hill town by T. M. Richardson, dated 1856, \$462.—R. B.

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El Greco: *St. Francis*  
Hogarth: *Laughing Audience*  
Corot: *Soleil Couchant*  
Reynolds: *Cupid*

and examples by  
Boudin, Daubigny, Delacroix,  
Fortuny, Meissonier, Millet,  
Ribot, Rousseau, Troyon, Stevens,  
Inman, Inness, Lawson, Terborch,  
Forain, Morland, Sorolla, Zorn

The Collection of the Late  
**DR. MAX A. GOLDSTEIN**  
ST. LOUIS, MISSOURI

PUBLIC AUCTION SALE  
December 9th at 2 P.M.

## ON EXHIBITION From December 12th IMPORTANT DRAWINGS BY OLD AND MODERN MASTERS of the English, French, Dutch, Flemish and American Schools

Including a Group of  
Rowlandson Water Colors  
**PART I**

The Collection of the Late  
**DR. MAX A. GOLDSTEIN**  
ST. LOUIS, MISSOURI

PUBLIC AUCTION SALE  
Friday, December 15th

Sales conducted by  
**L. A. Craco and T. J. Muldoon**

## Artistic Greetings

THE AMERICAN ARTISTS GROUP was founded ten years ago "for the purpose of widening the appreciation and enjoyment of contemporary art." It took this lively assemblage no time at all to decide that Christmas cards, decorated with reproductions of the work of living artists, was one of the best ways of accomplishing this purpose.

Within a decade the organization has grown from an artist membership of 38 to 382, and 2,600 different Christmas cards have been published, the circulation of which mounts into the millions. It is now celebrating its tenth birthday with a thousand exhibitions throughout the country of "Christmas Cards That Are Works of Art." Other activities toward the accomplishment of the Group's stated aims have been the publication of a series of books by and about contemporary artists, the issue of a series of 100 etchings at the lowest price in 100 years (\$2.75 each), and the circuiting of American Artists Group exhibitions of original work in libraries, colleges and high schools along the byways of America.

This year's edition of Christmas cards, as usual, provides religious, home, landscape, still life, holiday and sporting subjects in such a variety of treatments as to appeal to the most varied tastes. The list of contributing artists, far too numerous to mention in its entirety, includes John Taylor Arms, Raymond Breinin, Alexander Brook, Guy Pene du Bois, Rockwell Kent, Reginald Marsh, Henry Mattson, Waldo Peirce, Horace Pippin, Charles Sheeler, Ludwig Bemelmans and the late Hendrik van Loon.

## Glimpses of Mexico

Joseph Margulies, in his showing of watercolors at the Ferargil Galleries, reveals his sojourn in Mexico and his ability to appropriate its light and color to his palette. *Bit of Tasco*, looking down on red-tiled roofs, or *Main Street in Patzcuara* seize the character of place in skillfully adjusted planes of light and color, yet escape the picture post-card effect so often felt in rendering of exotic scenes.

Margulies' coastal pictures, such as *Low Tide*, dredging boats nudging each other, or the *Beach Scenes*, also convey a sense of fine observation and ability to give a convincing record of it. But in many of the pictures, the artist gives us too much for our money, so that the complexity of design defeats the coherence of impression. This is particularly true of *Mending the Nets* in which excellent passages of painting lose their impressiveness in the redundancy of detail. (See Margulies cut on page 11.)

—MARGARET BREUNING.

## Flowers by Eno

Decorative floral studies by Alberta Averill Eno brightened the walls of the Studio Guild this past fortnight. Whether the flora was dried or fresh, Miss Eno arranged her still lifes admirably and showed excellent command of the pastel medium. Her less formal drawings of mushrooms and other plant life reveal greater imagination and originality.—J. K. R.

## Auction Calendar

December 2, Saturday afternoon. Kende Galleries at Gimbel Brothers; estates of Dr. Graeme M. Hammond, Rosana C. Hafner: Paintings, furniture and decorations. Porcelain, glass, silver and silver plate. Netsukes, swords and Oriental rugs. Now on exhibition.

December 4 and 5, Monday and Tuesday afternoons. Parke-Bernet Galleries: Part II of the stock of The American Autograph Shop, Marion, Pa. Autograph letters, documents, manuscripts—John Adams, John Quincy Adams, John J. Audubon, Ulysses S. Grant, John Hancock, Abraham Lincoln and Franklin Roosevelt. Exhibition from Dec. 1.

December 6, Wednesday evening. Parke-Bernet Galleries: Collection of William Mitchell Van Winkle: French Illustrated Books—Barbier, Bofa, Forain, Laborde, Garvami, Hemard, Leclair, Lydis, Rops and others. Exhibition from Dec. 1.

December 6 through 9, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Part V of the Americana collection of Mrs. J. Amory Haskell. XVIII century American furniture including Queen Anne, Chippendale, Sheraton and Hepplewhite examples. Garden furniture. Early American and other silver, glass, samplers and historical chintzes. Oriental Lowestoft porcelain, table china and "Gaudy Dutch" ware. Exhibition from Dec. 2.

December 7, Thursday evening. Parke-Bernet Galleries: Property of William J. Chapman, Jr.: etchings and engravings by Benson, Bone, Cameron, Haden, McBey, Meryon, Rembrandt, Whistler, Zorn and others. Exhibition from Dec. 1.

December 9, Saturday afternoon. Kende Galleries at Gimbel Brothers: Collection of Dr. Max A. Goldstein of St. Louis: Paintings. Work by El Greco, Hogarth, Delacroix, Inness, Blake, Boudin, Daubigny, Inman, Lawson, Meissonier, Millet, Moran, Troyon, Zorn, others. Exhibition from Dec. 4.

December 12, Tuesday afternoon. Parke-Bernet Galleries: from various private owners: precious stone jewelry. Diamond-mounted wrist watches with platinum cases; diamond and emerald mounted straight and curved bracelets; diamond rings; a diamond necklace and emerald pendant of about 33 carats, platinum mounted; bar pins set with rubies, sapphires, etc. Gold cigarette boxes, vanities by Cartier. Exhibition from Dec. 7.

December 12 and 13, Tuesday and Wednesday evenings. Parke-Bernet Galleries: Third and final part of the library of Frederick S. Peck, Belton Court, Barrington, R. I. Library sets in fine bindings. Extra-illustrated sets of battles and leaders in the Civil War and French historical memoirs. Bibliophile Society publications. Exhibition from Dec. 8.

December 13, 15 and 16, Wednesday, Friday and Saturday afternoons, and December 14, Thursday morning. Parke-Bernet Galleries: Property of the estates of Louise and Anne W. Chesey: Furniture and decorations. Also Furs from various owners. English and Continental furniture and decorations. Georgian, Continental and other sterling silver. Linens and laces. Majolica, fabrics, tapestries and Oriental rugs. Fur coats and jackets of mink, sable, ermine, fox and chinchilla. Exhibition from Dec. 9.

## The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plans Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

### Paintings and Sculpture

Romney: <i>The Vernon Children</i> (P-B, Stotesbury) Sullivan, Donovan & Heenan	\$22,000
Fragonard: <i>Mlle. Marie Madeleine Guimard</i> (P-B, Heine) French & Co.	17,000
Boucher: <i>The Messenger of Love</i> (P-B, Heine) French & Co.	14,500
Vigee-Lebrun: <i>La Fillette aux Cerises</i> (P-B, Heine) M. V. Horgan	12,500
Fragonard: <i>Le Chevalier de Billant</i> (P-B, Heine) N. Acquavella	12,000
Hoppner: <i>The Tambourine Girl</i> (P-B, Stotesbury) French & Co.	10,000
Romney: <i>Lady Lemon</i> (P-B, Stotesbury) M. V. Horgan	9,500
Romney: <i>Charlotte Margaret Canning</i> (P-B, Stotesbury) M. A. Linah	9,500
Lawrence: <i>The Hon. Caroline Upton</i> (Lady Singleton) (P-B, Stotesbury) Knoedler & Co.	9,000
Trumbull: <i>Portrait of Major General Thomas Pinckney</i> (P-B, Haskell) M. V. Horgan	2,300

### Tapestries

Beauvais Chinoiserie tapestry, after Boucher and Dumont (P-B, Stotesbury) French & Co.	\$16,000
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The Art Digest

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Albany, New York

**AMERICAN DRAWING ANNUAL.** Feb. 14-March 11, 1945. Albany Institute of History and Art. Open to all artists. Drawings in any medium, no frames. Jury. No entry fee. No more than five drawings may be submitted. Entries due Feb. 3. For further information write Mr. John Davis Hatch, Jr., Director, The Albany Institute of History and Art, 125 Washington Ave., Albany, New York.

#### Jackson, Miss.

**ANNUAL EXHIBITION OF OIL PAINTINGS.** Feb. 1-28. Municipal Art Gallery. Open to all artists. Media: oil. Jury. \$100 in prizes. Entry fee \$1.00 to non-members. Entry cards and work due Jan. 20. For further information write Municipal Art Gallery, 839 North State Street, Jackson, Miss.

**4TH ANNUAL NATIONAL WATERCOLOR EXHIBITION.** April 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, drawings, tempera and pastels. Jury. Prizes of \$100. Entry cards and work due March 20. For further information write Mississippi Art Association, Municipal Art Gallery, 839 North State Street, Jackson, Miss.

#### New York, N. Y.

**53RD ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS.** April 21-May 19. National Academy of Design. Open to members of the Association. Media: oil, watercolor, black and white, sculpture, etc. Jury. Prizes. Work due April 11. For further information write Miss Josephine Droegge, Executive Secretary, Argent Galleries, 42 West 57th Street, New York 19, N. Y.

**AMERICAN WATERCOLOR SOCIETY EXHIBITION.** Jan. 19-Feb. 17. National Academy Galleries. Open to all artists. Media: Watercolor and pastel. Jury. Cash prizes. Entrance fee \$3.00 (2 labels) for non-members. Work due Jan. 11. For further information write Exhibition Secretary, American Watercolor Society, National Academy Galleries, 1083 Fifth Avenue, New York, N. Y.

**119TH EXHIBITION OF GRAPHIC ART.** Mar. 14-Apr. 11. National Academy of Design. Open to all artists. Jury. Prizes. No entry fee. Entry cards due Jan. 25. Work due Feb. 1. For further information write National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

**119TH ANNUAL EXHIBITION OF PAINTING, SCULPTURE AND ARCHITECTURE.** Mar. 14-Apr. 11. National Academy of Design. Open to all artists. Media: oils, sculpture, designs for architecture. Jury. Prizes. Work due Feb. 13. For further information write National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

**M. GRUMBACHER MEMORIAL AWARDS** in the Oil Painting Division of the Scholastic Art Competition. Three prizes of \$50.00, \$25.00 and \$15.00, and five Honorable Mentions of \$5.00 each for High School Art Students. Regional Exhibitions and a National Exhibition at the Carnegie Institute of Pittsburgh. Art Teachers write for entry blank to M. M. Engel, 470 West 34th St., New York City. Closing date March, 1945.

### REGIONAL SHOWS

#### Athens, Ohio

**OHIO VALLEY OIL AND WATERCOLOR SHOW.** March 1-21. Edwin Watts Chubb Gallery, Ohio University. Open to residents of Ohio, Indiana, Illinois, West Virginia, Penn., Ky. Media: oil and watercolor. Jury. \$150 in prizes. Entry cards due Feb. 12. Work due Feb. 2-22. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

#### Birmingham, Ala.

**25TH ANNUAL EXHIBITION OF THE SOUTHERN STATES ART LEAGUE.** April, 1925. Birmingham Public Library. Open to members who must be natives or 2-year residents of the South. Media: oils, watercolor, pastels, tempera, sculpture, graphic art, crafts. Jury. Prizes. Work due by March 9, 1945. For further information write Miss Ethel Hutson, Secretary-Treasurer, Southern States Art League, 7321 Panola Street, New Orleans, 18, La.

#### Hagerstown, Md.

**13TH ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS.** Feb. 1-25. Washington County Museum of Fine Arts. Open to artists resident in the area bounded north by Harrisburg, Pa., east by Frederick, Md., south by Winchester, Va., west by Cumberland, Md.; also any artist in the armed forces. Jury. Media: oil, sculpture, watercolor, pastel drawing or graphic work. No more than two works in any media may be submitted by one artist. Entry cards due Jan. 1. Work due at the Washington County Museum between Jan. 1 & 15. For further information write Washington County Museum of Fine Arts, City Park, Hagerstown, Md.

#### Parkersburg, W. Va.

**PARKERSBURG ANNUAL REGIONAL EXHIBITION.** Apr. 8-May 6. Parkersburg Fine Arts Center. Open to residents of Ohio, West Va., Va., Ky., Penn., and Washington, O. C. Media: oils and watercolors. Entry cards available. Jury. Prizes. Entry cards due March 26. Work due March 29. For further information write

Betty L. Thomas, Parkersburg Fine Arts Center, Parkersburg, W. Va.  
Santa Cruz, Calif.

**16TH ANNUAL STATE-WIDE ART EXHIBITION.** Jan. 21-Feb. 4. Santa Cruz Art League. Open to residents of California or artists painting in the state at the time. Media: oils, watercolors, pastels. Entry cards available. Jury. Prizes of \$225. Work due Jan. 13. For further information write Margaret E. Rogers, President, Santa Cruz Art League, 99 "B" Pilkington Ave., Santa Cruz, Calif.

### Delaware Winners

A jury composed of William Gropper, Hobson Pittman and Peter Helck awarded the prizes in the 31st Annual Exhibition by Delaware Artists, on view at the Wilmington Society of Fine Arts through December 3.

Anne Warner West received the oil painting prize for her *Pines*; special mentions in the medium went to *The Narrows* by Charles West, Jr. and to *Prayer* by Clara Finkelstein; and honorable mention to *Green House* by Anna Rita Severin. The watercolor prize offered by Mrs. Robert Wheelwright was given to *East River* by Margaret Callahan, honorable mentions going to *A Ramble in the Forest* by Clara Evans and *Maine Coast* by Martha Hollabaugh. Orville Peets won the Constance Moore print prize with *Sheriff's Sale*, and Gertrude Balch was accorded an honorable mention for *Town's End*.

The Louisa du Pont Copeland Memorial Fund will, for the 16th consecutive year, be available for the purchase of a painting.

### Ohio Watercolor Awards

The Ohio Watercolor Society's 20th Annual Circuit Exhibition held its initial showing this year at the Columbia Gallery of Fine Arts throughout the month of November. In January, the watercolors will start on tour of the state, its eight engagements occupying exhibition time through June.

A jury of selection composed of Arthur Helwig of the Cincinnati Art Academy and James W. Grimes of Ohio State University's school of fine and applied arts, gave first mention to Sgt. Charles Okerbloom for his ice-bound landscape, *Winter in Milan, Ohio*, and second mention to Sgt. Robert M. Gattrell for his *Vista*. Honorable Mentions were awarded to Mary Grabhill for a *Figure Composition*, Joseph Koch for a luxuriant landscape, *Evening Approaches*; Loretta M. Noe for No. 48 *Crossing Bear Trap Creek*; Robert J. Tucker for *Vernal Grove*.

### Pen and Brush Awards

An outside jury composed of artists Alexander Brook and Isabel Bishop awarded first prize to Betty Waldo Parish for her painting, *Washington Hollow* at the Pen and Brush Club's Fall exhibition of oil and sculpture. Other winning pictures are *Sad Drinker* by Greta Matson, first honorable mention, and *Lonely Road* by Margaret Adams, second honorable mention.

Chosen by sculptor-jurors William Zorach and Leo Lentelli, first prize in sculpture went to Gladys Edgerly Bates for *Fina*. First and second honorable mention went, respectively, to Cornelia Van A. Chapin for *Guinea Pig* and to Hazel Jackson for *Indian Antelope*. The two top winners will be rewarded by a joint one-man show.

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## Warrior Art

THE MORE THAN SIXTY WORKS comprising the Sixth Annual of the Veterans Society of America, together with paintings by present members of the armed forces, which just closed at the Lotus Club, leaned toward the conservative side. This may be due to the influence of regimented military life as has been suggested, but it can also be attributed to the predominance of works by older painters.

In place of direct statements of military action, of which there were some examples, the artist soldiers seem to have turned with relief to depiction of well-remembered American scenes and portraits of places where they happen to be stationed. Included in this group were Frederick K. Detwiller's nostalgic Vermont scene, *Night Before Christmas*, painted with vigor and freshness; William Fisher's warmly colored *October*; Lawrence Hirsch's clean and pleasant *Blue Gate*; W. Hoggan's softly brushed *Adirondacks Winter*; Don Donaldson's ably handled seascape, *Gathering Forces*; Gordon Grant's Homeric *Seine Boat*; J. Barry Greene's *Century Plant*, with its strange but successful composition.

Also notable: Rockwell B. Schaefer's watercolor, *Landscape with Figures*; William R. Thompson's unusual study of a corner of the painted desert, *Hole-in-the-Wall*, which is one of the best paintings seen of a challenging subject, and one which does not emerge defeated by a riot of color; Herbert B. Tschudy's fine arrangement of color and shapes in *New Mexico*; and Thomas L. Sinnickson's solemn, blue-toned *Chapel, Greenland*.

Three more pictures—*Vanderbilt Avenue*, a rowdy street scene by Leo Quanchi; *"In my Father's house are many mansions,"* typical funeral gathering by James Wilfrid Kerr and *Railroad Station*, with its warm appreciation, by Harry Shokler—deal with other aspects of American life.

Other outstanding pictures are Lester J. Ambrose's clever satire on news analysts, *Commentator*; John Taylor Arms' tour de force *Battle-Wagon*, etching; T/Sgt. Lee H. Aronson's crayon portrait, *Gunner Maroney*; Caliear Cole's Italianate *Portrait*; Wilford S. Conrow's portrait of *Dr. Gustavus Augustus Eisen*; Pvt. Art Kraft's well done *"I will show you fear in a handful of dust"*; B. F. Morrow's *"Vinegar Joe"* Stilwell; Sgt. E. T. Schoenberger's lithograph, *Silly Horses* and Albert Smith's *The Squall*.—J. K. R.

## Urban Impresses

ALBERT URBAN, young German painter who came to this country four years ago, has already begun to receive the recognition he deserves, as is evident in his second one-man show, current at the Weyhe Galleries through Dec. 9. The Brooklyn, Seattle and Metropolitan museums have purchased his work during the past year, and he is represented by the serigraph, *Swamp*, in this year's collection of Fifty American Prints.

Urban is an expressive painter who works in semi-abstract style. The influence of the German Expressionists, as well as that of artists like Braque and Rouault is evident, but Urban is not merely an apt imitator. His eclecticism is the result of honest search, and what Urban has taken from each he has made his own.

Working with warm, earthly colors, the artist lays his pigment on heavily in an often striking design. *Birth of Venus* is an unusual vertical composition with the dominant figure placed in an upper corner. The color and grouping of this and other compositions are richly orchestrated.

In both the oils and gouaches, however, there is sometimes a tendency to become obscure. The silkscreen group is an exceptionally fine one. Here Urban has achieved a beautiful subtlety of color and design not often seen in serigraphs.—J. K. R.

## Cincinnati's Whistler

[Continued from page 16]

produces a feeling of substance. These things are all a part of the equipment of the intelligent artist. Whistler uses them with the consummate skill of a master craftsman; but, although these things are important, they form the background only, so to speak, against which the artist works.

To this carefully thought out background must be added emotion—an emotion so controlled that it produces in the observer a strong response. Again you are urged to look at the picture carefully for a few minutes. Gradually the emotional quality put into it by the artist will become apparent. It is difficult to describe, but certain feelings will be transmitted to you. These can be expressed by such words as dignity, repose, and poise. The sober enthusiasm of Mrs. Haden for music—she was an accomplished pianist—and the intensity of the listening child become obvious. The entire picture is pervaded with quiet feeling.

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## Abstract & Surrealist

[Continued from page 8]

Bayer, whose weather chart of planetary splendor is just straightforward, striking decoration.

Perhaps we should step over to the Nierendorf Galleries, get our bearings, and return to the youngsters. John Marin is a constant quantity in the abstraction of nature according to his own sight and his own deep understanding of art; Charles Demuth treats inanimate objects in the pure and sensitive way he has devised; Carles does it explosively with color; Feininger delicately and refinedly; Leger boldly with motifs concerning man and machine. Gris is after perfect balance in color and form.

There is no mistaking which are surrealist in the "pioneer" show: Max Ernst, Miro (with his 1924 *Carnaval d'Arlequin*), Man Ray, Dali, Seligmann. Affecting modern painting of today as much as any named, are Klee and Kandinsky, who have fought successfully to remain unlabeled.

Certain abstractions among the younger men and women follow clearly in these traditions: Albers, Stuart Davis, Carl Holty, Harry Bertoia (colorfully lovely and restful monochrome); John Graham and Leonore Krassner (both after Picasso); John Ferren (reproduced) who, like Helion, developed a three-dimensional form of abstraction. Karl Knaths' *Moonlight Harbourtown* is in the tradition of Mondrian's *Trees* at the other gallery. And then there are Johannes Molzahn with a new twist on building forms; I. Rice Pereira, Quirt, Rattner, Gatch, Reinhardt, Rosenborg and Mercedes Carles.

Of the true surrealists, there are only Boris Margo, whose paintings can never be mistaken for any other intent (his *Matrix of an Unfathomable World*, full of light and beauty, is true, free imagination, subconsciously dictated); Andre Racz, who weaves a web of mosquito legs over a night sky and floats some plasma upward; Joseph Cornell, whose shadowbox construction is not painting but is surrealism; Jimmy Ernst, who follows in his father's footsteps as best he can; and Dorothea Tanning, who subscribes to the Dali-Delvaux monster school. Most interesting among the newcomers are Mark Rothko and Jackson Pollock who seem to have found something of their own and will perhaps be the start of a third party, of which modern art stands compellingly in need.

The forty-year-old terms, abstract and surrealist, are Cinderella slippers and there's no use pretending they fit all of the new generation—M. R.

Anywhere in U. S. Dept.

Writes Eunice Spicer Latham: "I recently received two first prizes of 75c each for paintings at a county fair, while my sister received \$5 for her display of vegetables. Do you think that is a fair gauge of the public's evaluation of painting?"

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# THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

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11 Highland Avenue, Glen Ridge, New Jersey

NATIONAL SECRETARY : WILFORD S. CONROW  
164 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT : ALBERT T. REID  
c/o National Secretary

NATIONAL TREASURER : EDMUND MAGRATH  
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK  
Mrs. Florence Lloyd Hohman, 306 Rossiter Avenue, Baltimore, Maryland

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## To All State Chapters

Because of the great importance the subject of war memorials is assuming, the League cannot escape a large responsibility in helping to keep them on the highest level and out of politics.

In any such service our State Chapters can be of the greatest help and your Board urgently appeals to the Chairmen to seek all possible information about prospective plans in your States. Please let us know whether you have Fine Arts Commissions or where such functions may repose. Let us also have your comments and suggestions.

A large and distinguished dinner was given on the 15th of November at the Architectural League in New York City in order to present the ideas of various groups on the subject. Hugh Ferriss, president of the Architectural League presided. A carefully worked out program was arranged so that speakers represented the Architects, the Sculptors,

Landscape Architects, Mural Painters, the National Recreational Association and the American Artists Professional League.

Your National Vice President, Mr. Albert T. Reid spoke for us and because his brief talk represents the general thought of your Board, we are presenting it here.

Let us have your thoughts and suggestions, whether or not you are a member of our League.

—F. BALLARD WILLIAMS,  
National President.

## War Memorials

Throughout the country the subject of war memorials is a large and live one. Moreover, there is something quite local in its nature for the large part of our armies were not enlisted from our big cities and capitals. They were from every State, every small city and town and from the farms.

Hardly any hamlet is without its

heroic contribution to the half million sacrifices already recorded. Congressional Medals, Purple Hearts and other citations are proud symbols in these small communities where the families of those boys who made those great sacrifices live.

Quite naturally those people think of memorials as something intimate, located in places whence their boys went out to serve. This is in their minds today—a great emotional desire to honor that service.

The American Artists Professional League is particularly conscious of this state of mind because it has Chapters in every State and is therefore close to the subject and knows or senses the direction the minds in those widely scattered sections are taking.

While we contemplate this we must also contemplate the economic limitations which surround their considerations. Recently one of the older and outstanding editors in my home State of Kansas spent the day with me. He is Charles M. Harger, editor of the Abilene, Kansas, *Reflector*. This beautiful little city was the end of the drive for the large cattle herds which plodded from the Texas plains over the famed Chisholm Trail. Now it has come to a great distinction. It is the home town of General Eisenhower.

Mr. Harger, a friend of the General and his family, laughingly said they had run out of things to name for Ike. That there will be some permanent memorial to him there is without question. Could they afford it, their memorial would rank with the outstanding pieces of all times. But Abilene is a little city of some 6,000 people. Its limitations and restrictions are obvious.

There are a great many such Abilenes in our country. While they do not all have Four Star Generals, they have many, many gold star boys to remember and, never doubt it, they will remember them to their very limit.

## Economic Limitations

Their memorials cannot assume the pretentious form of the monumental projects or even approach them. They must be very modest in their plans, but those plans will carry in them just as great tribute as the most ambitious conceptions in the past.

Many of these memorial plans are already in the making. In various sections they are seeking some form of expression. In other instances projects which were originally designed to create employment, where the bonds had already been voted and work ready to begin but held up after Pearl Harbor, are now being redesigned to incorporate the idea of a memorial, and with the determination the memorial concept shall not be secondary. The original buildings were for much needed and wanted auditoriums.

While many of us are prone to think of memorials as being of the so-called monumental type—and we fervently hope there will be many such—we cannot escape the fact that for every one of these there will be a hundred commemorative undertakings which, by reason of the limitations of the communities, will of necessity have to be of dual purpose.

In support of this idea is an incident

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of an invalid soldier who had come  
back home to a small south central  
city. His breast was covered with multi-  
colored ribbons and he had a much  
coveted medal in his pocket. He was  
urged to be present at a meeting where  
plans for a memorial were to be dis-  
cussed.

He was asked what he thought. He  
spoke very plainly. He felt, he told  
them, that the boys and even the boys  
who would not be back, would much  
prefer a place where their friends and  
townspeople could meet—with a forum  
where they could talk out their prob-  
lems. He thought it should provide a  
place where they could dump their  
medals and souvenirs—a museum of  
mementos, for, to quote my old time  
friend, John Scott Williams, "That is  
where the story is."

He felt there should be a place for  
statuary and paintings—above all, a  
place where they would like to come.  
His is a prevailing expression in many  
sections.

### Many Are Planning

Right now in another small city plans  
are being drawn for a pretentious wing  
which will be an imposing adjunct to  
their High School building. Its people  
can afford that and it is to be exclu-  
sively memorial in character. The com-  
munity was in unanimous accord in  
its feeling that thus could its future  
citizens be impressed by the valor of  
those who are now represented by  
seven gold stars on their walls. They  
feel that this will anchor the memorial  
deep in the hearts of their people.

There are many such incidents, nearly  
all of them inspired and sincere.  
There likely will be others, unfortun-  
ately, which will have their inspirations  
in politics and will remain only as  
memorials to grasping and grafting  
contractors and their political servants.

Also, there may likely be a recur-  
rence of the cast-iron soldiers turned  
out on assembly line production and  
which high-pressure promoters, cash-  
ing in on the emotions of the people,  
will unload on some communities as  
they did a quarter of a century ago.

But most small cities are quite im-  
mune to such influences and their  
intentions are serious and determined.  
Their lack of experience and unfamil-  
iarity in matters like the related arts  
sometimes lead them to unfortunate  
ends in things like memorials and me-  
morial buildings.

This is not said in depreciation of  
their efforts, for few people came from  
a smaller town than mine, but it is a  
very large one in its understanding and  
down-right integrity. These towns look  
for counsel and advice and when con-  
vinced carry on with that same fidelity  
of purpose.

### Also Large Memorials

Let it be clearly understood, the  
American Artists Professional League  
is not for a moment suggesting or en-  
tertaining the idea that any plans for  
monumental or exclusive memorial pro-  
jects should be curtailed in the slight-  
est. It earnestly hopes there will be  
many of these, and of such great beauty  
and artistry they will remain also  
memorials to the great talent that con-  
ceived and executed them.

But our League, with its wide-spread

organization, is cognizant of the fact  
which will soon become more obvious  
to everyone, that there will be a count-  
less number of the lesser kind, most of  
which will have to incorporate an utili-  
tarian purpose or fail of fruition. So, it  
is convinced that your respective or-  
ganizations should seriously study this  
phase.

Several months ago, faced with a  
number of ill-conceived, and ill-timed  
plans, the American Artists Professional  
League broadcast warnings. We urged  
postponements of all such movements  
and appealed also to the Mayor and  
Board of the City of New York in this  
connection. It was our urge that all  
plans should first meet with the ap-  
proval of the Fine Arts Commission.  
Gratifying answers came from all the  
officials and the New York Sun in a  
laudatory editorial commended the  
League's efforts. This is convincing evi-  
dence that undesirable things of this  
kind can be forestalled.

So, we strongly urge that this lead-  
ership be undertaken by our represen-  
tative groups, working in unison, to  
help direct the thought back of the  
endeavors in the less populated sec-  
tions. Here is where the Architects, the  
Landscape Architects, the Sculptors,  
the Mural Painters and the artists can  
render a great service and inspire the  
whole country, with the thought that  
all undertakings should have the dis-  
tinct motive of memorials and be of  
artistic merit and lasting dignity.

—ALBERT T. REID.

### Exhibition Awards New York Chapter Show

Thomas J. Watson purchase prize of  
\$500 was divided into the first and  
second prizes for the show and awarded  
as follows: \$350 to Watson's oil, *The Automat*, a Julian  
Delbos' watercolor, *Harbor*.  
The cash award of \$100 offered by  
Devoe & Reynolds went to John Scott  
Williams; the \$100 war bond presented  
to M. G. Debonnet for a watercolor, *Good  
Seeds*; \$50 worth of art material given  
by M. Grumbacher & Co. awarded to  
Constance Curtis for her oil, *Woman  
in Gray*. The "Albert T. Reid Award,"  
a silver medal designed by Ulrich Eller-  
husen, was given to Eleanor M. Mellon  
for her sculpture *Mother and Child*,  
in terra cotta. There were three honor-  
able mentions in sculpture: Katherine  
Thayer Hobson, Pietro Montana and  
William Rosenthal.

### Attention: Art Week Directors

January 10th, 1945, is the dead line  
date for Art Week reports to reach  
the jury in New York. All competing  
scrapbooks must be sent prepaid to Nils  
Hogner, National Executive Commit-  
teeman, 35 West 8th Street, New York  
City, N. Y.

The jury of awards is Gordon Grant,  
Georg Lober and Nils Hogner. An-  
nouncement of the winners will be made  
at the League's Annual Dinner later  
this winter.

### Far Away

The never ending V mail letters from  
our artists in the Service. Today: New  
Guinea, India, Netherland East Indies,  
Attu, France, England.

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# CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.  
Albany Institute of History and Art To Dec. 3: "Modern Art, Is It Beauty?" Dec. 13-Dec. 31: Color Photo Reproductions of Paintings in the Isabella Stewart Gardner Museum.

ANDOVER, MASS.  
Addison Gallery of American Art To Dec. 27: Christmas Sales Exhibition.

ATHENS, GA.  
Art Gallery, University of Georgia Dec.: Association of Georgia Artists.

ATLANTA, GA.  
High Museum Dec. 3-27: "Paintings by Van Gogh."

AUBURN, N. Y.  
Cayuga Museum of History and Art Dec.: Paintings by Kenneth Washburn, Christmas Card Designs.

BALTIMORE, MD.  
Baltimore Museum of Art Dec. 1-Jan. 15: "Airways to Peace." Walters Art Gallery To Jan. 2: Manuscripts of the Middle Ages.

BOSTON, MASS.  
Doll and Richards, Inc. Dec. 4-Dec. 23: Watercolors by Andrew Wyeth. Institute of Modern Art To Dec. 10: Members' Show.

Buffalo, N. Y.  
Museum of Fine Arts To Dec. 10: Sport in American Art; Special Christmas Exhibition.

Robert C. Vose Galleries Dec. 4-30: Paintings by Frank C. Kirk.

BUFFALO, N. Y.  
Albright Art Gallery Dec. 1-27: Art Objects for Gifts, Under \$10; Dec. 6-31: 20th Century French Paintings; Dec. 3-27: Buffalo Society of Artists' Annual Small Paintings Exhibition.

CHICAGO, ILL.  
Art Institute To Jan. 1: Art of United Nations.

Chicago Galleries Association Dec.: Paintings for Christmas.

CINCINNATI, OHIO  
Cincinnati Art Museum Dec. 9-26: Etchings by Dr. Josef Warkany, Ceramics by Jean Heyl Reich; To Dec. 24: Graphic Work of Whistler.

CLEARWATER, FLA.  
Clearwater Art Museum Dec. 1-24: Pre-Christmas Exhibition.

COLUMBUS, OHIO  
Gallery of Fine Arts Dec.: "The Christmas Story."

DALLAS, TEX.  
Dallas Museum of Fine Arts To Dec. 5: Paintings by Otis Dozier; To Dec. 6: Works of Grace Crockett; To Jan. 2: Annual Print Exhibition.

DAYTON, OHIO  
Dayton Art Institute Dec.: Circulating Gallery Exhibition.

DETROIT, MICH.  
Detroit Institute of Arts Dec.: Carnegie Exhibition of Appreciation of Art; To Dec. 17: Currier & Ives Prints; To Dec. 24: Michigan Artists Exhibition.

GREEN BAY, WIS.  
Neville Public Museum Dec. 3-30: Paintings by Erwin G. Kummer.

HONOLULU, HAWAII  
Honolulu Art Association Dec.: Painting Without Prejudice; Christian Art; Sculpture in Review.

INDIANAPOLIS, IND.  
John Herron Art Institute To Dec. 24: Paintings by Thomas Eakins.

KANSAS CITY, MO.  
William Rockhill Nelson Gallery of Art Dec.: Missouri Artists Annual Exhibition.

KINGSTON, R. I.  
Rhode Island State College Dec. 4-16: Walt Disney Originals.

LOS ANGELES, CALIF.  
Los Angeles County Museum Dec. 3-24: Sanity in Art Club Paintings; To Dec. 31: Paintings by Francis de Erdely; Dec. 5-31: Paintings by Flavio Cabral.

Municipal Art Commission Dec.: Long Beach Art Association Exhibition.

Stendahl Art Galleries Dec. 1-16: Paintings by Frank Hermann.

James Vigeveno Galleries Dec.: American and French Paintings Under \$500.

LOUISVILLE, KY.  
Speed Memorial Museum Dec. 3-17: Textile Exhibition.

MADISON, WISC.  
Wisconsin Union To Dec. 16: Woodblock Color Prints by Louis Schanker.

MANCHESTER, N. H.  
Currier Gallery of Art Dec.: Mural Paintings from Caves of India; Monotypes by Alice R. Edmiston; Oils by Guyrah Neukirk; Ceramics by Esteban Soriano.

MILLS COLLEGE, CALIF.  
Mills College Art Gallery To Dec. 8: California Pottery and Silver Exhibition.

MILWAUKEE, WISC.  
Milwaukee Art Institute To Dec. 10: Annual American Exhibition; Works of Lillian Phillips and Lillian Garrett; From Dec. 13: Worcester Artists Group Exhibition.

MINNEAPOLIS, MINN.  
Minneapolis Institute of Arts Dec.: Ancient Peruvian Art; Dec. 12 Jan. 8: The Christmas Story in Prints; To Dec. 11: Prints of Paris.

Walker Art Center Dec. 5-31: Paintings by LeCorbusier.

NEWARK, N. J.  
Newark Museum Dec.: "A Museum in Action."

NORWICH, CONN.  
Slater Memorial Museum To Dec. 10: Ships for Victory.

OSHKOSH, WISC.  
Public Museum Dec.: Currier & Ives Prints.

PHILADELPHIA, PA.  
Art Alliance To Dec. 10: Oils by Sidney Lawman; To Dec. 11: Oils by Luigi Lucioni; To Dec. 22: Watercolors by Cathie Babcock; Dec. 4-31: Color Prints; Dec. 10-Jan. 7: Oils by Walter Houmère.

Artists Gallery To Jan. 3: Paintings by Jeanne McLav and John A. Wilson.

The Print Club To Dec. 22: Prints by Stanley William Hayter.

Women's City Club of Philadelphia Dec.: Paintings by Mr. and Mrs.

A. C. A. Gallery (63E57) To Dec. 2: Paintings and Watercolors by James Turnbull; To Dec. 24: Christmas Group Exhibition; Dec. 11-Jan. 1: Paintings by Burlingame.

American-British Art Center (44W56) Dec. 4-23: Paintings by Students of International Ladies Garment Workers Union.

An American Place (509 Madison) To Jan. 10: Paintings by John Marin.

Argent Galleries (42W57) Dec. 5-23: Christmas Sale Exhibition, Work Under \$50.

Art of This Century (30W57) To Dec. 9: Sculpture by David Hare; Dec. 12-29: Wood Constructions by Isobel Waldberg; Paintings by Rudolph Ray.

Associated American Artists (711 Fifth at 56) To Dec. 2: Paintings by Ernest Pione; Dec. 4-30: Paintings by Frank Kleinhols.

Babcock Gallery (38E57) To Dec. 2: Paintings by Revington Arthur; Dec. 1-Jan. 5: Small Paintings by American Artists.

Barzansky Galleries (664 Madison at 61) Dec. 1-15: Group Exhibition.

Bignou Gallery (32E57) Dec.: Paintings by Andre Girard.

Bonestell Gallery (18E57) To Dec. 9: Annual Exhibition of Ceramic Society.

Mortimer Brandt Gallery To Dec. 30: Abstract & Surrealist Art in America.

Brooklyn Museum (Eastern Parkway) To Jan. 1: European Paintings from the Museum Collection; Dec. 7-Jan. 14: Paintings by Children.

Brummer Gallery (110E58) Dec.: Old Masters.

Buchholz Gallery (32E57) To Dec. 23: Sculpture by Alexander Calder.

Carroll Carstairs (11E57) To Dec. 16: Ballet Sketches and Watercolors by Marcel Vertes.

Contemporary Arts, Inc. (106E57) Dec. 4-28: Paintings for Christmas.

Cooper Union (Cooper Sq.) Paintings by Members of the Cooper Union.

Douthitt Galleries (9E57) Dec. 6-13: Watercolors by Mrs. John Charles Fremont.

Downtown Gallery (43E51) To Dec. 2: Paintings by Ben Shahn; Dec. 5-30: Drawings by William Steig.

Durand-Ruel Gallery (12E57) To Dec. 2: Paintings by Walt Kuhn; Dec. 5-30: Monotypes by Henri Farge.

Durlacher Brothers (11E57) Dec. 5-Jan. 2: Paintings by Kurt Seligman.

Duveen Brothers, Inc. (720 Fifth) Dec.: Old Masters.

Frank Copeland.  
Woodmere Art Gallery To Dec. 10: Works by American Painters of Italian Origin.

PITTSBURGH, PA.  
Carnegie Institute To Dec. 10: Paintings in the United States, 1941; To Dec. 31: Current American Prints.

PITTSFIELD, MASS.  
Berkshire Museum To Dec. 31: International Photographic Exhibition.

PORTLAND, ORE.  
Portland Art Museum Dec. 11-31: Modern Architecture.

ST. LOUIS, MO.  
Eleanor Smith Galleries Dec. 4-16: Paintings by Wallace Bassford.

ST. PAUL, MINN.  
St. Paul Gallery and School of Art To Dec. 10: Modern Drawings.

SACRAMENTO, CALIF.  
Crocker Art Gallery Dec.: Etchings and Drawings by Mrs. Marion H. Pope; Sculpture by Kisa Beeck; Paintings by Father Sciocchetti.

SAN DIEGO, CALIF.  
Fine Arts Gallery Dec.: Contemporary American Painting; Contemporary French Prints; Old Masters from Permanent Collection.

SAN FRANCISCO, CALIF.  
California Palace of the Legion of Honor Dec.: Canadian Paintings; Crafts of the Southern Highlanders; Group Exhibition of Paintings and Sculpture.

M. H. De Young Memorial Museum Dec.: Paintings by Professor Chang

Feigl Gallery (601 Madison at 57) To Dec. 2: Paintings by Bronia Blanc-Bocser; Dec. 6-31: Flowers in Modern Painting.

Feargal Galleries (63E57) To Dec. 9: Works of Robert T. Francis.

480 Park Avenue Gallery (480 Park at 57) Dec.: Contemporary American Portraits.

Frick Collection (1E70) Dec.: Permanent Collection.

Galerie St. Etienne (46W57) From Dec. 5: Paintings by Grandma Moses.

Grand Central Art Galleries (15 Vanderbilt Ave.) To Dec. 2: Watercolors by Gordon Grant.

International Print Society (38W57) Dec.: Contemporary Prints.

Kennedy and Co. (785 Fifth at 60) Dec. 4-30: Lithographs and Drawings by Stow Wengenroth.

Kleemann Galleries (65E57) Dec. 4-23: Watercolors by Julius Debo.

Knoedler Galleries (14E57) To Dec. 2: American Paintings of the 19th and 20th Century.

Kraushaar Galleries (730 Fifth at 57) To Dec. 9: Paintings by Maurice Prendergast.

Mortimer Levitt Gallery (16W57) Dec.: Small Paintings by Contemporary Artists.

John Levy Gallery (11E57) Dec.: Old Masters.

Julien Levy Gallery (42E57) To Dec. 8: Paintings by Horro Hirshfeld; From Dec. 12: Group Exhibition, "The Imagery of Chess."

Lillienfeld Galleries (21E57) Dec. 2-Jan. 5: Christmas Exhibition.

Macbeth Gallery (11E57) Dec. 4-23: Paintings by John W. Taylor.

Marquie Gallery (16W57) To Dec. 9: Paintings by Gerrit Hondius.

Pierre Matisse Gallery (41E57) Dec. 5-30: Homage to the "Salon de la Liberation."

Metropolitan Museum of Art (Fifth Ave. at 82) Dec.: Great Rugs of the Orient; Enameled Islamic Glass.

Midtown Gallery (605 Madison at 57) Dec. 4-23: Gouache Exhibition, "The Road to Paris," by Emile Etting.

Milch Galleries (108W57) Dec. 7-31: Pictures for the Home.

Modern Art Studio (637 Madison Ave.) To Dec. 9: Paintings by Four Expressionists; To Jan. 1: Pastels, Life of Christ, by George Binet.

Morton Galleries (222W59) To Dec. 4: Watercolors by James E. Brockway; Dec. 6-Jan. 2: Sale of Prints \$2 to \$30.

San Francisco Museum of Art To Dec. 10: Watercolors by E. Coates Capurro.

SAN MARINO, CALIF.  
Huntington Library and Art Gallery Dec.: "Arceopagica: An Antiquary"; Epochs of Print-Making.

SYRACUSE, N. Y.  
Syracuse Museum of Fine Arts Dec. 1-Jan. 20: Russian Icons; American Watercolor Society Rotary.

TOLEDO, OHIO  
Toledo Museum of Art Dec.: Exhibition of Masterpieces from the Cook Collection.

TOPEKA, KANS.  
Mulvane Art Museum Dec. 1-31: Contemporary Paintings.

TULSA, OKLA.  
Philbrook Art Museum Dec. 4-Jan. 1: Steel a. War; Paintings by Raymond Eastwood; Exhibition of the Tulsa Artists Guild.

WASHINGTON, D. C.  
Corcoran Gallery of Art To Dec. 13: Annual Exhibition of Artists Guild of Washington.

National Gallery, Smithsonian Institution To Dec. 17: Color Drawings by Mortimer Borne.

WILLIAMSTOWN, MASS.  
Lawrence Art Museum Dec. 1-31: Paintings by Cleveland Artists.

WINTER PARK, FLA.  
Morse Gallery of Art To Dec. 14: Rollins Alumni Exhibition.

WORCESTER, MASS.  
Worcester Art Museum To Dec. 17: Paintings by Winslow Homer.

## EXHIBITIONS IN NEW YORK CITY

National Serigraph Society (96 Fifth) To Jan. 1: Prize-winners 1940-1944.

Arthur Newton Gallery (11E57) Dec. 5-16: Paintings by Modest.

National School of Art Research (66W12) To Dec. 6: Paintings by Carmen Madrigal-Nieto.

New York Historical Society (Central Park West at 77) Dec.: The World of Washington Irving.

Nierendorf Gallery (53E57) Dec. 5-31: American and European Paintings in 20th Century Art.

Noelyst Gallery (59W56) Dec. 4-16: Paintings by Ruth Ray.

Old Print Shop (150 Lexington at 30) Dec.: 19th Century American Watercolors.

Pamodotti Gallery (121E57) To Dec. 28: Sculpture by Jose de Creff.

Peris Gallery (32E58) Dec. 4-30: Holiday Group Exhibition.

Pinacotheca (20W58) To Dec. 8: Paintings by De Hira Margula.

Rahn Gallery (683 Fifth at 54) Dec.: Paintings and Watercolors by American Artists.

Riverside Museum (310 Riverside Drive) To Dec. 10: Associated Artists of New Jersey Exhibition.

Paul Rosenberg (16E57) To Dec. 9: Paintings by Braque, Matisse, Picasso; Dec. 11-30: Paintings by Marsden Hartley.

Salmagundi Club (47 Fifth) To Dec. 8: Thumb-Boss Sketches.

Bertha Schaefer Gallery (32E57) Dec. 11-Jan. 6: Still Life in Contemporary Painting.

Schaefer Galleries (61E57) Dec.: Old Masters.

Schneider-Gabriel Galleries (69E57) Dec.: Old Masters.

Schultheis Art Galleries (15 Madison Lane) Dec.: Old Masters.

E. & A. Silberman (32E57) Dec.: Old Masters.

67 Gallery (87E57) Dec. 4-30: 40 American Moderns.

Studio Gallery (96 Fifth) To Dec. 9: Paintings, Monotypes and Woodblock Prints by Blanche Lazzell.

Studio Guild (130W57) To Dec. 9: Studio Guild Group Exhibition.

Valentine Gallery (55E57) Dec. 4-23: Paintings by Cristofanetti.

WACS (638 Fifth) To Dec. 19: "Men in Flight" by Cpl. Anne Poor.

Weyhe Gallery (794 Lexington) To Dec. 9: Prints and Watercolors by Albert Urban; Dec. 13-Jan. 1: "Prints for Presents."

Wildenstein and Co. (19E84) To Dec. 9: Sculpture by Herbert B. Heltine; Dec. 7-30: Sculpture by Dario Vito.

Howard Young Gallery (1E57) Dec.: Old Masters.

Young Men's Hebrew Association (Lexington at 92) To Dec. 3: Paintings by Frank Stout; Dec. 10-Jan. 14: Paintings of Mexico by Aaron Berkman.



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PHILIP EVERGOOD, winner of the second prize, \$2,000, in the "Portrait of America" Exhibition, which just closed at the Metropolitan Museum, also designed the 1945 Russian War Relief Calendar (twelve plates in full color), depicting American-Russian friendship since the birth of our Nation. Obtainable for 35 cents postpaid, at Russian War Relief, 5 Cedar St., N. Y. C. (5), or at any of their headquarters throughout the country.

Also winner of other awards, among them the Kohnstamm Prize, Art Institute of Chicago; Artists for Victory Exhibition purchase prize \$500, at the Metropolitan Museum, 1942. He is represented in the permanent collections of the Museum of Modern Art, Whitney Museum, Metropolitan Museum, Brooklyn Museum, Boston Museum of Fine Arts, etc.

### EXHIBITION NOTE

A ONE MAN SHOW OF THE PAINTINGS AND DRAWINGS OF PHILIP EVERGOOD WILL BE SHOWN NEXT YEAR AT THE A. C. A. GALLERY, 63 EAST 57TH ST., N. Y. C., WHERE HIS WORK MAY BE SEEN AT ALL TIMES.

Mr. Evergood writes:

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*Philip Evergood*

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NEW SNOW Ernest Fiene

Recently acquired from Associated American Artists Galleries by the Metropolitan Museum of Art. Other Fiene works have been purchased by the Art Institute of Chicago, the Boston Museum of Fine Arts, the Encyclopedia Britannica, Library of Congress, and many others.

Ernest Fiene's new paintings are currently on exhibition through December 2nd.

Opening December 4th — Paintings by Frank Kleinholz.

**T**HE Associated American Artists Galleries have always sought to bring the best contemporary American art to the public at equitable prices... and to help provide artists with an even larger and more appreciative audience, by encouraging the fullest possible integration of our modern art and society. Now commemorating our tenth year, we rededicate ourselves to this service to American art.

*These Leading American Artists Are Represented Exclusively by AAA and their works are on continuous view in group exhibitions in the Galleries*

Peggy Bacon	Ernest Fiene	John McCrady
Howard Baer	Joseph Floch	Frank Mechau
Robert Benney	Don Freeman	Sigmund Menkes
Thomas Benton	Marshall Glasier	Bruce Mitchell
George Biddle	Marion Greenwood	Robert Philipp
Arnold Blanch	William Gropper	Umberto Romano
Arbit Blatas	Chaim Gross	Samuel Rosenberg
Aaron Bohrod	George Grosz	Paul Sample
Henry Botkin	Lily Harmon	Helene Sardeau
Paul Burlin	Joseph Hirsch	Georges Schreiber
James Chapin	Irwin Hoffman	William S. Schwartz
Nicolai Cikovsky	Joe Jones	Jacob Getlar Smith
Francis Criss	Frank Kleinholz	Lawrence Beall Smith
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Adolf Dehn	Luigi Lucioni	Frederic Taubes
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